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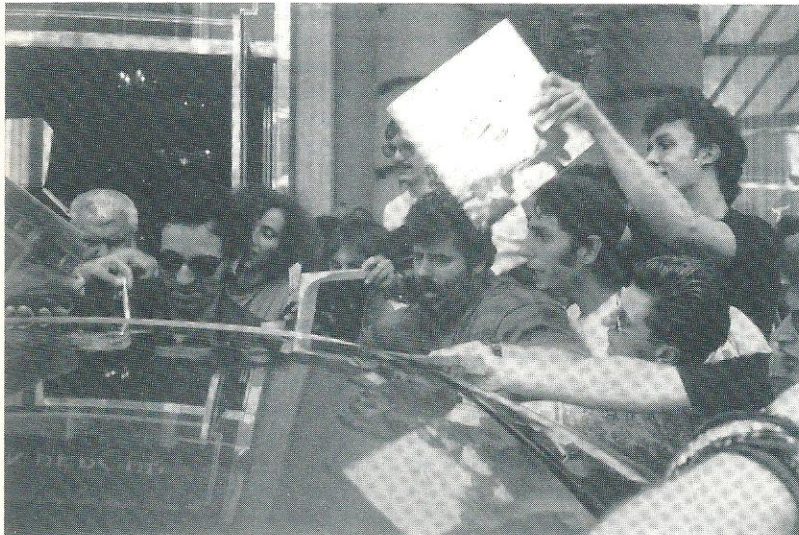
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Bruce attempts to make a clean getaway in Frankfurt, June, 1992.

Backstreets

BORN AND PRINTED IN THE USA

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Play "Loose Ends"

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BRUCE SPRINGSTEEN

11/17/92 Chapel Hill, NC

Photo by David DuBois

O f f t h e W a l l

BRUCE SPRINGSTEEN and SOUTHSIDE JOHNNY

12/27/92 Asbury Park, NJ

Photo by Cary A. Moran

LETTERS

IN DREAMS

Dear Editor:

So many people dream of being in the front row of a Springsteen concert, and for years I've dreamed of even being able to see him in concert at all. For eight years I could not get hold of a single ticket to any of his Philly shows. Then this past summer I finally got tickets. I had terrible seats even then but thanks to luck and fate and Bruce's habit of giving away front row tickets, I was lucky enough to be given front row tickets by Bruce's road crew. That's not all however as when I went to see Bruce again, later in the fall, the same thing happened again! I was upgraded a second time and sat in the front row once again. I never imagined that something like this could happen twice, but it did. Those two nights were the greatest nights of my life. Both shows were incredible and Bruce was fantastic.

Cynthia Ritter
Bethlehem, PA

LUCKY MAN

Dear Editor:

On Friday Nov. 13th, my girlfriend and I drove all night to see Bruce in Syracuse. We had nosebleed seats but didn't care.

At 7:15, a roadie came up to us and said that Bruce didn't want us to sit in the last row and he gave us front row tickets! Although we had seen Bruce in Worcester and at all 11 NJ shows, we never had good seats. Syracuse made up for that and Bruce even leaped into the section next to our's.

A month later in Boston and we were in the nosebleeds the second night. And, again, unbelievably, a roadie came up to us and said "Merry Christmas, Bruce wants you in the front row." I could not believe it, twice in the same month. During "Glory Days," I even gave Bruce my white hat which he wore.

Ken Reagan
East Lyme, CT

LEAP OF FAITH

Dear Editor:

As a subscriber to *Backstreets* and a huge Bruce fan, I feel it my duty to comment on the current mainstream opinion of the Boss. I am 18 years old and a freshman at Dartmouth College. I am also a NJ native who jumped on the '84 bandwagon. However, in the past decade, I have grown into Bruce's music and consider myself a very knowledgeable fan.

As a local DJ on campus I get frustrated seeing my generation surrender to the pre-teen drivell of pop music today. Where is rock heading when Bruce can't stay in the top 200? It is one thing to accept if someone is

producing better music. But "Kriss Kross will make you jump" is simply no comparison for *Human Touch* or *Lucky Town*. I may have fallen in love with Bruce on *Born in the USA* but it is songs like "I Wish I Were Blind" and "Living Proof" (yes, someone young likes these songs) that make me his biggest fan today.

I know Bruce will never reach the peak of 1985 again but I hope, for my generation's sake, that real music with real meaning is rediscovered. Bruce has influenced me so much that I felt he deserved something from a younger voice like myself, just to let him know that teenagers can still enjoy his music. And for the record: I saw five shows, and I must say that at 43, he can still make you jump.

Chris Van Vliet
Rahway, NJ

VIVA LAS VEGAS

Dear Editor:

I am sick of your readers complaining about the "new" Bruce. Maybe the new albums don't have any "Incidents," and maybe Bruce couldn't write another "Rosie," even if he wanted to. But would they rather see Bruce playing Vegas on a greatest hits tour like Elvis did or endorsing Diet Coke like Elton John? Or so drugged out that he doesn't remember how to perform sober like countless other musicians these days?

Bruce had the courage to put his troubled life back together and start anew. How many others would also tamper with a winning combination and explore a new sound?

Sure the tour got a bit stale. But he did play his heart out almost every night, and that's all we can ask. He's certainly the most talented musician still making music. Who else could have written "With Every Wish"?

Steve Lipsky
Syosset, NY

ONE STEP UP

Dear Editor:

I'm 19 and I'm fed up with those who complain all the time, "the 1978 show was better," or "Thundercrack" was great." STOP!

Paris 1992 was my only show and I think it was an incredible concert and above all, I think that the past shows must have been less good. Why? He's 43 now but he made (at least) ten different records. A show with only tracks from two records would be strange.

Human Touch is not the best Bruce made, but *Lucky Town* is! I never thought I would prefer an album to *Tunnel of Love* but now I do. "Living Proof" is the definition of real rock 'n' roll. The MTV show was also great. I don't want Bruce to become a businessman like Clapton.

Clement Schwartz
Nancy, France

ROLL OF THE DICE

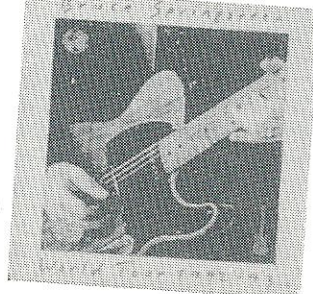
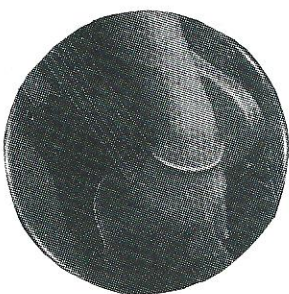
Dear Editor:

I am sending this letter to you but I am really addressing Jon Landau. Although Landau has been the best manager and friend for Bruce, it sometimes seems like Mike Appel was better able to tell Bruce when he made a mistake. After having listened to *Lucky Town* and *Human Touch* 250 times, I believe it was a mistake to release them as two albums. I'll explain how Bruce could have more effectively released the new songs.

Human Touch has 14 songs so I'm sure they could have released an album with 14 cuts and then used the other cuts as non-LP B-sides. I would have produced the

1992/'93 WORLD TOUR PIN PACK

Officially-licensed pack sold on the recent US tour contains three cool pins! One pin is round and features the *Human Touch* cover of Bruce holding the Esquire. One square pin features "Bruce Springsteen" in colorful block letters from the back cover of *Lucky Town*; and the third pin is also square and features a close-up shot of Bruce playing the Esquire, reading "Bruce Springsteen, World Tour 1992-'93" with subtle dice, heart, globe, and guitar "symbols" design! Definitely a cool design. Each pin pack comes with a *Human Touch*/World Tour mini-placard. PIN PACK \$7



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record like this: Side one: HT, Soul Driver, 57 Channels, Roll of the Dice, Real World, Man's Job, I Wish I Were Blind. Side Two: Better Days, Lucky Town, Local Hero, Leap of Faith, Living Proof, With Every Wish, My Beautiful Reward.

I flew up from Panama to see the show at the Spectrum in August and I thought it was great. I hope they will release "all those songs" that we've yet to hear, those that just didn't fit on the albums. Too bad we didn't try to fit the latest two albums onto one disc. Since 1993 marks Bruce's 20th anniversary as a recording artist, let's hope we get a major box set. I'm looking forward to the next 20 years.

Kevin McClintock
American Embassy, Panama

PARTY TIME!

Dear Editor:

Top ten reasons the recent tour was excellent:

1. The Dress Rehearsal.
2. Bobby King.
3. "LoFD," "Man's Job," "Roll."
4. "All the Way Home."
5. Plenty of tickets.
6. "Real Man," 6/25/92.
7. *Backstreets* tour coverage.
8. Someone taped 10/31/92.
9. Halloween's "Spirit."
10. Bruce's dedication to the music. From Bruce's only fan in Minnesota! Not!

Mike Kruzel
St. Paul, MN

WONDERFUL WORLD

Dear Editor:

It's sad to hear all those "die-hard fans" trash the new albums, the new band and to some extent, the new Bruce. How many of you have looked in the mirror lately? Are you all as wonderful as you were ten years ago? Have your lives changed in that time? Are your views exactly the same now as then? After all, do you do exactly the same thing at work as you did ten years ago?

I saw 16 shows on this tour. I think the band is dynamite, the songs are fabulous, and Bruce—well, need I say more? He still has the power and the magic from way back when.

Michelle Weiss
Staten Island, NY

BE TRUE

Dear Editor:

I won't renew my subscription to *Backstreets* just as I didn't (and won't) buy copies of *Lucky Town* or *Human Touch*. Why not? Because Springsteen's recorded output has been so disappointingly bad over the last eight years. In the studio he has all but abandoned the rock 'n' roll roots that made some (but not all) of the tracks on *The River*, *Born to Run*, *Greetings and Wild* so great. I omit *Darkness* from the list, since it's mostly weak and bombastic.

While Springsteen's earlier records were inspired by legends like Gary US Bonds, Phil Spector, the Bobby Fuller Four, the Swingin' Medallions, Roy Orbison, etc., his releases since *BIUSA* have lamentably degenerated into primarily insipid, synthesizer-based, and boring work.

Sure, I'll check the ads to see whether Columbia finally develops enough sense to release a decent B-sides set on CD or the Springsteen equivalent of the Dylan *Bootleg* box. But you won't catch me buying any new releases until some serious changes are made. Things just haven't been the same since Miami Steve left. Springsteen should do us all a favor by retiring from the studio instead of continuing his current string of embarrassingly bad work. It's unfortunate, but it looks like he has lost his former "magic," and/or good taste.

You may not publish this but I'm not giving my name as I have no desire to be contacted by irate Bruce fans at all hours!

Just Call Me Disgusted

PROVE IT ALL NIGHT

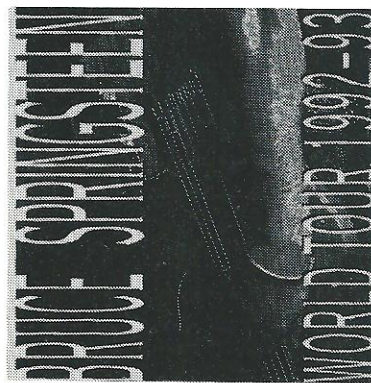
Dear Editor:

Backstreets provides a great service to fans, but I think it's a disservice to compare the '92 shows to those from '75 or '78. Of course the shows are different!

Some people have said that Bruce is less energized on this tour. Well, here's a news flash, people: the man is well into his 40s! How many of you could put on the show you seem to expect from him every night? I'm only 22, and I know I sure couldn't do it.

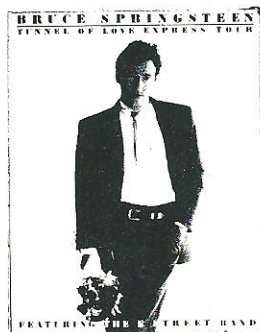
Kevin Barnett
Alameda, CA

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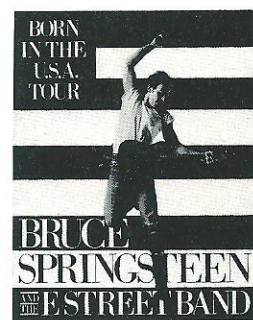


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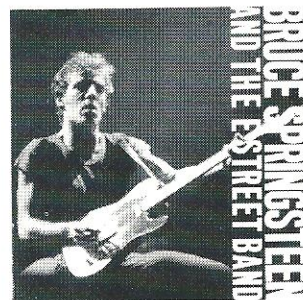
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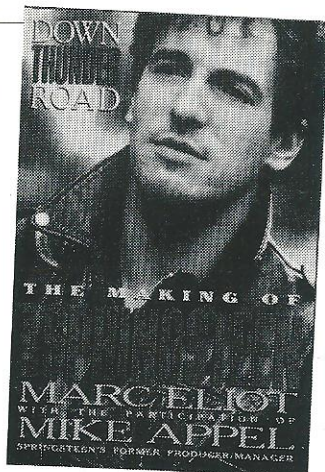
LETTERS

MARC ELIOT RESPONDS TO BOOK REVIEW

Dear Editor:

While ordinarily I do not respond to individual reviews of my work, I feel in this case I must, to set Erik Flannigan straight, and anyone who might have read his "review" ("The Lowdown on *Down Thunder Road*," *Backstreets* #41) of my book, *Down Thunder Road: The Making of Bruce Springsteen*.

The only thing lowdown, I'm afraid, is Flannigan's "outrage" and rather condescending approach to my work. Aside from his dismissing sniff of the first few chapters due to their "few new facts"—one of which he then admits he never heard of before, and the several incidents told in Springsteen's own voice—Flannigan's first main complaint seems to be there is nothing there "that will surprise anyone." I was not aware of the mandatory element of surprise as a basic ingredient of biography. I operate under the assumption that revelation is the biographer's goal, and my pursuit of it seems to have really ticked Flannigan off. He claims I speculated on Bruce's inner motivations, that "[My] Freudian muscles stick out sorely in these pages." First of all, I discussed these same "theories" with Mr. Flannigan early in 1990, prior to Bruce's revelations at the Christic concert. My ideas were met with skepticism by Flannigan then, until Bruce himself confessed he had undergone psychiatric treatment for problems dealing with his father. At a party after that show, Flannigan made it a point of telling me how amazing it was Bruce had actually said that. Furthermore, Bruce talked at great length about his "problems" in his interview in *Rolling Stone*, much of which validated what appeared in my book. But beyond all that, Mr. Flannigan's rather curt dismissal of "armchair psychoanalysis" not only discredits me, but the legitimacy of writing about the effect of the subconscious, anyone's, including his own. I suggest his strong aversion to my suggestion that Bruce had psychological problems reflects nothing so



much as Flannigan's need to protect what he believes are his proprietary interests. Someone as obviously obsessed with Bruce as he seems to be suffering from a bit of extended adolescent identity confusion. Who does he really think he's protecting? And why?

Flannigan then takes me to task for the lack of interviews I conducted. Mr. Flannigan falls into that special category that seems to obsess American "critics," that the dialectic building blocks for writing biography are formed between the subject and author, the author and reader, subject and reader, and not subject and his friends. Even the casual Bruce fan has by now gained access to the most detailed interviews about him. *Down Thunder Road* was intended as a look into his motivations. In my work, I have found that interviews with friends, cohorts, etc., of rock stars often serves little purpose because of the attended political and careerist fears. Even so, the book's "lack of interviews" is a rather large assumption for Flannigan to make. He has no idea how many people were interviewed for the book. He has no idea of what those who were said, and why. Furthermore, I had nearly two thousand pages of sworn depositions, in effect "interviews," from the book's three principals: Mike Appel, Jon Landau, and Bruce Springsteen, which proved far more valuable than, say, an interview with Max Weinberg. I mention Max because I'm sure some of you may have seen me on the *Geraldo* show, when Mr. Rivera had Max dispute, over the phone, the "facts" of the book with me. After first confessing he hadn't even read it (as have several others who have challenged the "facts"

of the book), and misquoting a disputed financial figure by a million dollars, he then challenged my veracity, and wanted to know why he wasn't interviewed. Anyway, I find most interviews with "friends" and associates of subjects too self-serving. Depositions taken under oath are a different matter altogether.

Flannigan then accuses me of "stretching the story beyond its natural frame (as if my book were literal canvas that had to be custom-fitted to his specifications), after the lawsuit, into a territory [I] know nothing about." I guess I need to remind Mr. Flannigan of the book's title. Once again, it's *Down Thunder Road: The Making of Bruce Springsteen*. The stated focus of this book is the early days of Bruce's career, the formative years under the supervision and guidance of Mike Appel. The post-lawsuit years are summarized, to be sure, both Springsteen's and Appel's, whom Mr. Flannigan doesn't seem to care very much about. In fact, he dismisses Appel's importance to Bruce by dismissing my supposition that Appel's role as a manager was comparable in importance to Albert Grossman's to Dylan and Tom Parker's to Elvis. This is Flannigan's most grievous and most pompous error. The point of the book is not whether or not Mike was comparable or not comparable to the others. The point is that the business of rock 'n' roll has made managers as important as artists in the process of placing a performer's music into an audience's consciousness. Flannigan says my "theory" fails because I don't establish Appel's role in the development of Bruce's artistic vision. This is a simply appalling statement on his part. How does he presume to recognize Appel's contributions to the thought processes of Bruce Springsteen? Or for that matter, The Colonel's to Elvis', or Grossman's to Dylan? What matters and what can be examined is that Appel was there when it happened. He was a crucial character in act two of Bruce Springsteen's personal passion play, and the work that emerged from Bruce during their association, in spite of Flannigan's outrageous judgment, speaks for itself.

One final point on this. Flannigan takes me to task once again

for stating that "Springsteen's music lost much of its early tangled anger," citing the *Darkness* album and *Nebraska* to prove me wrong. I guess he doesn't understand the difference between the words "much" and "all." I was obviously referring to the tract of Bruce's work, and I defy Mr. Flannigan, or anybody, to contrast Bruce's early albums with his later ones and show me where his anger has increased, or gotten more "tangled." This is such a simplistic level of criticism, useful only for what it reveals about the limits of the critic rather than the subject he is attempting to deal with.

At this point, I wish to explore the motivation for such a mean-spirited approach to my book. As anybody familiar with the tenets of journalism knows, disclosure is rule number one.

"Mr. Flannigan's rather curt dismissal of 'armchair psychoanalysis' not only discredits me, but the legitimacy of writing about the effect of the subconscious, anyone's, including his own."

Flannigan was an employee of *Backstreets* at the time my book was written, and a co-author of the *Backstreets* book (*Springsteen: The Man and His Music*). When Flannigan and his co-author, Charles Cross, were compiling new information for the soft-cover edition of their book, they came to my Los Angeles home and office at which time I supplied them with what I consider several crucial, and to them previously unavailable material including tour notes, dates, and financial data. I also gave them access to the depositions, which at the time were top-secret. Later on, they requested an advance copy of *Down Thunder Road*. They received it from the book's original publisher more than a year

before it was finally published by Simon and Schuster. In all that time, Flannigan never so much as offered a single "correction" to me regarding the alleged "errors" he cites. He did not see fit to lift a finger. In light of the fact that I helped him with his book, one has to wonder why?

Finally, the reason Flannigan should not have reviewed *Down Thunder Road* was that his book and mine were involved in a pre-publication dispute involving our respective publishers over the use of certain material. As the paperback version of his book was due to be published the same time as *Down Thunder Road*, making us competitors, and we were unfortunately engaged in a serious dispute (resolved just prior of my having to sue), he should simply have been eliminated as an objective reviewer. He and *Backstreets* should have known better.

I stand by my book. I set out not to glorify Mike Appel, but to present the real drama of the early years of Bruce Springsteen, to give the reader a look at what really went on, as opposed to the kind of Dave Marsh pap that for too long has stood, unfortunately, as gospel.

Marc Eliot
Los Angeles, CA

FLANNIGAN REPLIES:

While a writer is certainly entitled to respond to his critics, I'm surprised that Marc Eliot felt the review I wrote for *Backstreets* was completely negative. I believed at the time I wrote the review, and still feel today, that his book has a good deal to offer, though it remains undermined by an inexcusable amount of errors and what in my opinion is a step over the line into far flung conjecture of the psychological motivation behind some of Springsteen's actions. To suggest that I'm protecting my own "proprietary" interests by not owning up to Bruce's psychological problems is laughable.

As for his suggestion that it was inappropriate for me to review his book, as we were "competitors," each reader can make his or her own decision. I must note that *Backstreets* attempts to review all books published that concern Springsteen, and to consider *Down Thunder Road* and

"I would suggest to Eliot that the onus belongs to the author, not the reader, to make sure the facts he presents are correct."

the *Backstreets* paperback "competition" is to imply that the books are similar, which they are not. It is important, however, to make certain facts clear to both the readers and Eliot regarding other issues he raises in his letter.

The phrase "stretching the story beyond its natural frame" has nothing to do with my personal specifications, but was in reference to the period for which the author had substantial material to back up his work. I would suggest the quantity of errors in the chapters after the lawsuit are evidence that the author took his text into territory he was very unfamiliar with.

Mike Appel was certainly present during a great period of Springsteen's career, but it is purely Eliot's opinion that Bruce's music during those early years was any more significant or angry than in the years after Appel. My suggestion about the anger detectable on *Darkness* and *Nebraska* was merely a suggestion that the matter was up for debate and remains so.

As for my disclosure, nearly every reader of the *Down Thunder Road* review that appeared in *Backstreets* is aware that I am employed by *Backstreets* and that I contributed to the *Backstreets* book. Charles and I did have a few enjoyable meetings and discussions with Eliot prior to the publication of both our books, and Eliot did provide copies of a small amount of research material and access to the depositions. He is apparently unaware that as a result of our own relationship with Mike Appel (which preceded his), all of the research material he provided was duplicated or superseded by thousands of documents obtained from Appel directly, months before the publication of the paperback edition of *Backstreets*. It was this material

that provided a great deal of the new information in the studio sessions and tour date chapters of the paperback edition. Eliot was helpful, but none of the material he provided was a primary source for our work—I must remind everyone that the paperback of the *Backstreets* book was merely an update of a work originally written back in 1987.

Most importantly, Eliot did give *Backstreets* an early manuscript of his book which both Charles and I read. Soon after, *Down Thunder Road* switched publishers, putting its publication date in limbo. On more than one occasion both Charles and I informed Marc that there were numerous factual errors in his text. Eliot told us he was aware of the errors and that they would be corrected during proofreading. He never asked Charles or me to formally fact check or proofread his work. To do so would have taken hours of research as well as a significant amount of paper documentation, an amount of work one does not donate. It was not our job to proofread his manuscript and I was as surprised as anyone when

many of the errors I noticed in the original manuscript appeared in the finished book.

I would suggest to Eliot that the onus belongs to the author, not the reader, to make sure the facts he presents are correct. To still suggest that these errors are merely "alleged" indicates Eliot's confidence and arrogance far exceed his Springsteen knowledge. My original review contained even more specifics on the errors in his book but for space reasons my review was edited.

Eliot questions my motivations, showing some of the same obsession with psychological process that he applies to Springsteen. The main thesis of my review questioned his facts, facts which I argue are indisputable. What he characterizes as a Springsteen obsession, I call expertise.

—Erik Flannigan

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"Born to Run" under a black light

Bones From Your Back

In a rundown area of the city I live in, you'll find a little coffeehouse that looks like the land time forgot. Tucked amid some porno palaces and bingo parlors, sits a flashing strobe light and the bizarre psychedelic sign of "Sir Real Espresso." Though "Sir Real" has only been around since 1984, everything in the place has been transported piece by piece from the 1960s, including some of the burn-outs who hang out there, and that also constitutes me. The walls are covered with blacklight posters and the front door has a Mr. Natural poster on it, the universal sign for "hippie hangout."

I used to have that same damn poster on my door when I was a teenager so it's no wonder that Sir Real reminds me of my room. The walls are covered with similar posters to those I had 20 years ago, back when my hair was as long and as full of split ends as Bruce's in the Steel Mill days. On the walls you'll find that classic airbrushed photo of Spiro Agnew with a headband looking like the ultimate head; the infamous "Let's Boogie" poster in luminescent blacklight; and the required "War is Not Healthy for Children and Other Living Things" poster (too bad we didn't realize at the time that pot smoking wasn't so healthy for living things). In Sir Real you can also find the prerequisite images of dead J-rock stars—Jimi, Janis and Jim—that you'd see on any college dorm wall in the seventies. The scene is completed by candles, incense, and the unforgettable glow of blacklight making any sort of visual communication impossible. You can't read lyrics from an album cover with only blacklight so you're forced to close your eyes and listen carefully.

On a recent late night visit to Sir Real, "Born to Run" came blasting out over the big JBL speaker boxes two minutes after I walked in. It sounded as glorious as it did on the first day I played it on my record changer which

also had early JBL boxes. Here was "Born to Run" served up as a instant time machine for me, an acid flashback without the drugs. And if there ever was a right place to listen to "Born to Run," Sir Real Espresso is it.

Hearing the song on those monster JBLs, to me it sounded just like it did back in the seventies, complete with the same dynamic range and harmonic distortion. I've probably heard this song a thousand times in the past decade (even on the new super bit mapped Mastersound CD) but not on speakers that matched the distinct mark of these JBLs. Sir Real's antique sound system allowed me to hear "Born to Run" the way I originally had experienced it, before digital sound, and the way I heard it before it took on all the emotional weight that a great song takes on to become a legend. This was the song back when it was simply "Born to Run," before it became "BORN to Run." Back then there weren't zealous fanzines to shorten it to BTR, and though many fans liked the song, there were even a few hardcore early fans who thought it too commercial. I can remember that some of the early reviews of the album, while generally enthusiastic, pointed out many problems with the song (there was too much going on some critics suggested, Bruce has used everything but the kitchen sink) but as the years have passed the true impact of the record can be seen. In my case, "Born to Run" was truly a record that changed my life because it gave me the courage to realize the world my parents lived in was one I would some day walk away from. I was 17 at the time I first heard the song, and even though Springsteen was 25 when he wrote this tune, "Born to Run" will always be about a 17-year-old to me. When I listen to it today, it's like watching old video of my birthday parties because my memories of the song are so connected to what my life was like at the time that I

can't imagine it in any other context. Back then playing this record 20 times a day was one of the only ways I was able to escape from the scary and lonely world that was my own.

Adding the ambiance of Sir Real Espresso made that period come back to me in a split second and it made me feel sick to my stomach at first. I could feel those old feelings and all that ancient pain so quickly that I forgot that I was no longer sitting in my room listening to my parents yell at each other. "Born to Run" was one of the songs I used to play to drown out the constant bickering upstairs. Most of the other records I had in my tiny collection (like Dylan's *Blood on the Tracks* and Neil Young's *After the Goldrush*) were too quiet to drown out the drunken shouting. "Born to Run" was loud, deafening, and, for me, anesthetizing.

It's easy to look back on the song "Born to Run" and talk about its role in place in the pantheon of rock 'n' roll since the song frequently ends up on critic's lists as one of the best in rock. Though the notes and the words are exactly the same as Springsteen and the band laid down 20 years ago, the world the album exists in has changed, as has the audience. "Born to Run" has expanded with time much like the film *Citizen Kane* has climbed on film critic's lists (Hearst effectively damped interest in the movie when it was first released). Like "Born to Run," *Citizen Kane* is still the same piece of work but the way we measure it has changed.

When we measure a song like "Born to Run," sometimes it makes more sense to explain it on a smaller, personal level and to forget about what the Phil Spector-esque production meant to the revival of American rock. Sometimes it's better to ignore the critics' lists, the reviews, the accolades and to just consider how our favorite music touches our world and our own experience in it. And the best thing I

could ever say about "Born to Run" is that 20 years on the song gives me hope of a better world, of a new day ahead, of a place far from that basement room with those blacklight posters, the incense, the candles and the memories.

—Charles R. Cross

* * *

On to business: I subscribe to numerous fanzines myself focusing on everyone from Prince to Dylan. I recently let a subscription I have to an Elvis fanzine momentarily lapse, and since there aren't a lot of breaking stories on Elvis tours I figured it wouldn't be a big deal. When I went to re-subscribe this past month I realized I'd missed six issues of this quarterly 'zine, four of which were now sold out, and I'd missed extensive coverage of the new box set of '50s recordings.

I've heard many similar stories from *Backstreets* subscribers lately, as more of our back issues sell out and are no longer available. Increased demand during the *Human Touch* tour tested our modest press run and the result is that issues #39, #40, and the most recent issue, #41, are essentially sold out now. More than a third of our issues are no longer available as back issues, though we do occasionally find copies on the collector's market at swap meets and the like.

I bring this issue up both to urge you to soon pick up any back issues you're missing (another six different issues are very close to being sold out) and to remind you to keep your subscription current. Most magazines survive because of advertising revenue but *Backstreets* has very little of that so your subscriptions are really our only support. And while we greatly appreciate those who have stuck with us over the years, watching us grow from a small black and white 'zine to what you hold in your hand today, your support is

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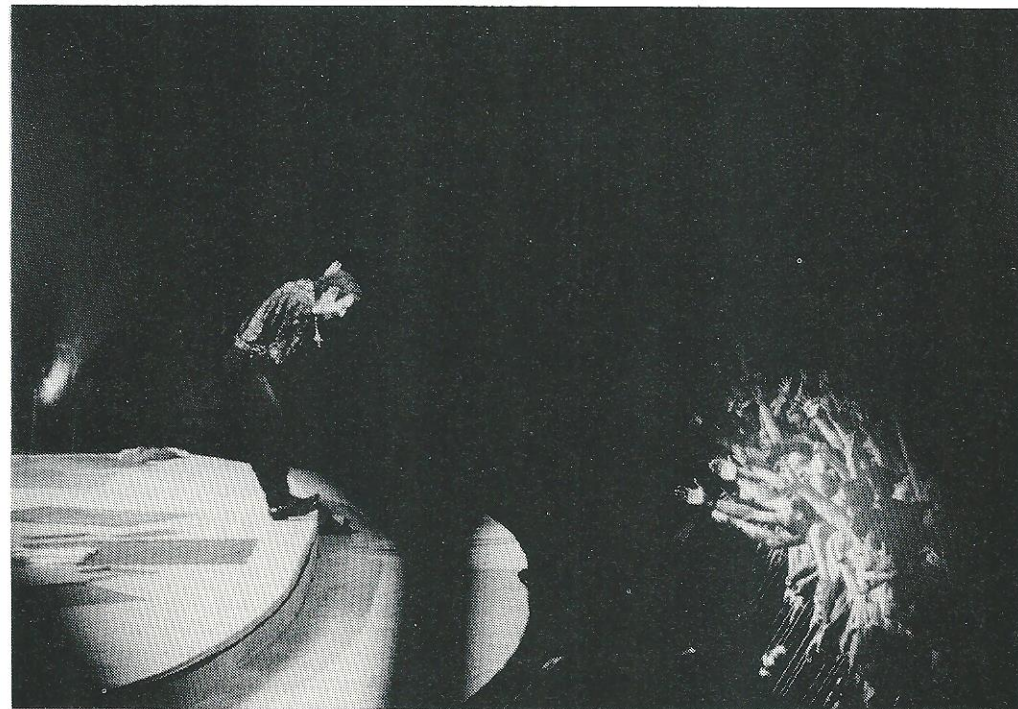
Second time in 10 months

European Tour Begins

While 1992 was the year that Bruce Springsteen made his long-awaited comeback, 1993 could prove to be the exclamation point with an extensive tour of Europe that was set to begin March 31 in Glasgow, Scotland. Manager Jon Landau told *Billboard* magazine in 1992 that Bruce intended to return to Europe in 1993 for a full-scale series of shows. As of the middle of December, the dates were already in place, but Springsteen didn't decide to go ahead with them until after his U.S. tour ended in Lexington.

The two-month tour will cover substantially more than the six city, 15-night whirlwind of Europe last summer. Bruce will hit 12 countries, playing 24 dates in 19 cities. In terms of time and number of shows, the jaunt is comparable to those for *The River* in 1981 and *Tunnel of Love* in 1988. Unlike those tours, however, where Springsteen played smaller halls and stadiums, respectively, Springsteen will play an unusual mixture of the two this time around. On April 19 and 20, for example, Bruce will return to the Ahoy in Rotterdam, a 7,000 seat hall that is one of the smallest places Bruce has played since 1978. The first 12 shows of the tour, in fact, are in smaller indoor venues, while the second half will play almost entirely in the larger outdoor stadiums like Vicente Calderon Stadium in Madrid and Oslo's Valle Hovin Stadium, both of which Bruce played in 1988. At presstime, shows in Paris were deemed likely, though dates were not final.

The unusual composition of the tour, along with its meandering itinerary—the band goes in and out of Great Britain three times, Germany twice—could make for a unique blend of shows. In the past, Springsteen has tailored his show to the type of venue in which he is playing. (The 1984 shows, for example, featured up to five songs per night from *Nebraska*, while con-



certs in Europe favored material from *Born in the USA*. And in 1981, the European tour saw Springsteen seriously tinkering with his show, engaging in lengthy raps about the state of America, and even unveiling new songs.) The indoor shows would probably match those played on the autumn leg of the 1992 tour, but there is speculation that, like previous tours, Springsteen may alter things once he hits the outdoors.

Oddly, once information about the tour was known, there was a surprising lack of publicity. In Great Britain, for example, dates and ticket information appeared in the weekly *New Musical Express* and *Melody Maker* one week after shows in Glasgow and Sheffield had sold out. Meanwhile, Sony UK staffers claimed they had no knowledge of any Springsteen shows in the UK whatsoever. Contrast this with 1985, when news of Springsteen's impending Wembley Stadium shows was broadcast on prime-time television.

Plans after Europe remain unknown. Speculation suggests

that Springsteen could play outdoor shows on the East Coast before returning to the studio. A spokesperson, however, told *The Boston Globe* that Springsteen feels that he has "proved his point on tour and he wants to get back into the studio. He doesn't want there to be another four-year gap between records."

Still, a jaunt to Australia, New Zealand, and possibly Japan is not out of the question. An Australian radio station was giving away tickets, while Sony New Zealand told fans that they expected Springsteen to visit, but simply had no idea when.

On the non-tour front, Springsteen was nominated for two Grammy awards for "Human Touch" in two categories: best rock song and best male rock vocal. This marked only the second time in his career that he has garnered a nomination.

The release of the MTV *Unplugged* performance as a full-length home video in December made waves, with the video doing well enough to make two of *Billboard's* top-selling video charts. —Jonathan B. Pont

Paris, 6/29/92: Bruce happily demonstrates how much room he has on his side of the barricade for the throng of French fans.

1993 TOUR of EUROPE

March 31: Glasgow, Scotland
 April 3/4: Dortmund, Germany
 April 7/8: Zurich, Switzerland
 April 11: Verona, Italy
 April 13: Lyon, France
 April 15/16: Sheffield, England
 April 19/20: Rotterdam, Holland
 April 23/24: Ghent, Belgium
 May 1: Lisbon, Portugal
 May 5: Madrid, Spain
 May 7: Gijon, Spain
 May 9: Santiago, Spain
 May 11: Barcelona, Spain
 May 14: Berlin, Germany
 May 16: Munich, Germany
 May 20: Dublin, Ireland
 May 22: Milton Keynes, England
 May 25: Rome, Italy
 May 28: Stockholm, Sweden
 May 30: Copenhagen, Denmark
 June 1: Oslo, Norway

DEBRA L. ROTHENBERG PHOTO

CRITICAL MASS: In the recent 1992 *Rolling Stone* critics' poll, Bruce Springsteen was a no-show, the first time in his career a studio album failed to appear. Bruce did slightly better in the reader's poll, where he came in fifth under artist of the year, and second in the comeback category. That anyone would perceive him as having to comeback from anything, illustrates the challenge that faces his next move. Readers also voted the tour as the fourth best of 1992. . . *Rolling Stone* critics also weighed in their ranking of Springsteen's older albums in the new edition of *The Rolling Stone Album Guide*, and the ratings in this edition differed dramatically from earlier editions of the guide (of course, Bruce's albums themselves didn't change, only the writers who assigned the ratings). The differences are most notable when you compare the first edition of the *Album Guide* (featuring contributions from Dave Marsh), with the latest edition (edited by Anthony DeCurtis and James Henke). In the first edition, *Greetings* is a three star album; in the latest edition it rates three and a half. *Wild and Innocent* has gone from a four star album to a top-of-the-poll five star classic; *BTR*, meanwhile, remains a five star classic; while *Darkness* got downgraded from five stars to four. The new guide rates the rest of Bruce's catalog like this: *The River*, four stars; *Nebraska* four and a half; *BIUSA* five stars; *Live* four stars; *Tunnel* five stars; *HT* four and a half; and *LT* rates three and a half, the lowest rating of any Bruce album since the debut disc. . . Looking through a few other year end critic polls, Springsteen fared better than in *Rolling Stone*. Robert Hilburn of the *Los Angeles Times* surprised no one by listing *LT* as his second-best album of the year (after *Ministry*) but the album even ended up as number eight on the chart of all 16 *Times* critics. Bruce's tour fared better in *Pollstar*, the concert industry trade magazine, ranking as one of the top tours of 1992. Springsteen's tour was the fifth biggest grossing concert draw of the year, behind U2, the Grateful

Dead, Guns N' Roses and Metallica, and Neil Diamond. Bruce's 11 night stand in New Jersey also was the highest gross of any one city concert stand in the US, and second in the world. The wire report also quoted industry insiders who were optimistic about an even better season in 1993, which would see another Springsteen tour. . . The final figures for sales of the two new albums in the U.S. were just over a million for *HT* and just under a million for *LT* from the stores who report sales on SoundScan, the computerized tracking chart. Total U.S. sales were slightly higher.

WE WERE AIRBORNE:

Although Springsteen songs weren't all over the radio this past year, Bruce did make it onto one of American Airlines' in-flight channels in February. The hour-long special featured 14 tracks from throughout Bruce's career. Subscriber Brian Dutko reports that while the narration was well done, "Nebraska" was the only song on the special that was not a hit. . . And another subscriber has scored big in Hollywood: Though you might not notice it from the movie's credits, the recent release of *Untamed Heart* was partly the work of Tom Sierchoio. He plays Ronnie in the movie and you might occasionally find his want ad in our classifieds, looking for tapes. . . Those who create the comic strip *Foxtrot* are obviously Bruce fans as well, as the serial was filled with Bruce references this past year. Add *Foxtrot* to *Funky Winkerbean* as part of your Bruce comic reading.

MY HOMETOWN:

Joanne Volpicella writes to tell us that in NJ fans are still talking about the "Welcome Home Bruce" sign that hung outside the Meadowlands for so long. The venue originally considered cutting the sign up and auctioning pieces of it to the public to raise funds for charity but decided against cutting it up. At the moment the sign is still in once piece. Write us if you've got any great ideas for it. . . Subscriber Lisa Fautas made a sign of her own, "You're still our local hero," and brought it to the NJ shows. Lisa and her sign ended up on *Entertainment Tonight*. She missed the show so if anyone can send her a tape, she'd be grateful (she even drives



Little Steven plays with 1993's "Backstreets Dog of the Year."

a car with BACKSTS license plates). And one more Meadowlands note: baseball player Rick Sutcliffe was so excited after seeing Bruce in NJ he went out and pitched his first win in a month. He was also boosted by hearing the song "Better Days" on the PA system during his warm-up. Maybe we can get some Mariners pitchers to win some games soon. . . And if you were one of the many fans who threw caps onstage this past tour only to see them end up on Bruce's head, you did almost as well as Vancouver's Chris Corson. Chris works for the Vancouver Police Department so when Bruce put on her cap emblazoned with the symbol of Vancouver's finest, it sparked several days worth of stories in the local paper. Chris met Bruce and even had a picture taken with the Boss and her mom!

IRON CITY ROCKING:

If you have been following all the different folks Springsteen jammed with this tour, you probably weren't surprised to see Bruce pull Joe Grushecky onstage in Pittsburgh. Grushecky has been living the life Springsteen sings about for years, struggling to follow his dream. With his great band, the Iron City Houserockers, Grushecky released a number of excellent albums over the years, and a new "best of" disc is worth checking out. Our favorite reissue label, Razor and Tie, also recently put out Joe's latest solo album, which is worth getting too. Bruce has jammed with Grushecky on numerous occasions, but while Springsteen has found stardom, Grushecky still works a day job to support his family and his

music. Don't let tapes of the Pittsburgh show be your only exposure to his great music. . . And if you appreciate rootsy rock 'n' roll you also should check out the new disc from the Iguanas, New Orleans best roots band. They've just released their debut album on Jimmy Buffett's Margaritaville Records (MCA). Bruce jammed with this band after his record preview party in New Orleans early last year.

E STREET MUSCLE:

Nils Lofgren toured Sweden recently and our friend Lars reports that the shows were hot tickets. One of the shows even featured a guest spot from Flaco Jimenez, the king of Tex-Mex, who was a long way from Austin. . . La Bamba has kept a busy schedule. After playing with 10,000 Maniacs at a few shows, he also did some hot shows with "The Big Band," a 17-piece group that included Graham Parker for one Pony show. For fan club info on La Bamba write Box 205, Clifton, NJ 07011. . . Southside Johnny, fresh from sitting in with Bill Clinton at the inauguration, played several shows in southern California in March. . . Seattle rockers Pearl Jam performed at the recent installment of Neil Young's Bridge School Benefit and included Little Steven's "I Am a Patriot." . . Sandro Benvenuto sent us the hilarious shot of Little Steven above, taken on a promotional visit in Italy. Sandro also reports that he was the first person to ever throw dice onstage during "Roll of the Dice" (in Paris), sparking a nightly ritual that resulted in a rain of dice. But instead of thanks, he was taken from the hall and severely beaten by security guards. ♣

New Jersey singer's debut

Patti Scialfa Record in June

One of the most frequently asked questions over the past few years by Springsteen buffs has been when, if ever, Patti Scialfa's solo album would be released. The album was originally on Sony's release schedule two years ago but since then seems to have been in sort of limbo, and even executives inside the record company knew little about the mysterious album. Some Springsteen fans began to wonder if Springsteen's habit of taking three years between albums had rubbed off on Scialfa.

The mystery was over in early March when it was announced that Scialfa's album is finally completed and is scheduled for release in June. The album will be titled *Patti Scialfa* and it will be released on the Columbia label.

Mike Campbell, of Tom Petty and the Heartbreakers, produced the album which was recorded in Los Angeles over a two year period. One source who had heard the album described the material as "sounding like a cross between the Ronettes and the Heartbreakers," and suggested that it had both a girl group sensibility and a modern LA sound. "The album sounds like it is built out of the traditional rock 'n' roll building blocks," the source added. "Patti's voice is way up front and her singing is better than you've ever heard it before. This should surprise people."

Though it is unclear how much involvement Springsteen had in the sessions or the songwriting, several of the cuts on the album were described as having the same mid-tempo feel of Springsteen-penned tunes like "All the Way Home," or "Tougher Than the Rest."

Some of the song titles also suggest a Jersey touch: "Line of Faith" opens the album, which also includes a song called "Lucky Girl." Other titles are "Come Tomorrow," "Imagination," "Valerie," "As Long as I



In 1993, will Bruce sing back-up when Patti Scialfa sings lead?

Can be with You," "Rumble Doll," "Charm Light," "Baby Don't," "Talk to Me Like the Rain," "Love's Glory," "Spanish Dancer," and "Something's Baby."

Several early demos from the recording sessions leaked to collectors as early as November of 1990, a time when Springsteen was writing heavily and prepar-

"Patti's voice is way up front and her singing is better than you've ever heard it before. This should surprise people."

ing for his Christic Institute concerts. One of the early songs was a tune called "Burning Love" that Springsteen was rumored to have written. The song was clearly girl-group influenced and like these new tracks featured a dynamic vocal performance from Scialfa unlike anything Springsteen fans might have heard from her before, backing up Bruce. Other early demos included "Atlas Shrugged," a song most likely written about

the Ayn Rand novel, "Waiting on Delivery," "Try to be Your Everything," "Desiree," and "Radio Telescope," which one source described as Darlene Love meets Thomas Dolby. It appears that none of these early demos made the final cut onto the album itself, which is at least evidence that outtakes exist.

Though Scialfa came to national prominence when she joined the E Street Band in 1984, she was in numerous bands on the Shore before teaming up with Springsteen. Her previous credits include working with David Sancious in his jazz group Tone and backing Southside Johnny and the Jukes in the early '80s. Sources indicate that Scialfa had been planning an album of her own for years, so the idea for this disc was not one that came recently, even if the record deal did.

Concert plans and promotion were being firmed up in early April. Sources suggested that final work on her solo album may keep Scialfa from joining Springsteen at some of the early European dates. Whether she will tour on her own, or bring Bruce out for some harmony, is unclear, but any appearances would most likely take place after June 1st, which coincides with Springsteen's return from Europe. 

the backstreets jukebox

1. **Bruce Springsteen**
The Wild, the Innocent and the E Street Shuffle
Columbia (CD)
2. **Uncle Tupelo**
March 16-20, 1992
Rockville (CD)
3. **Television**
Television
Capitol (Promo LP)
4. **The Who**
Live at Leeds
MCA (LP)
5. **U2**
War
Island (CD)
6. **Robyn Hitchcock & the Egyptians**
Respect
A&M (CD)
7. **Pond**
Pond
SubPop (CD)
8. **Bob Dylan**
Highway 61 Revisited
DCC Gold Disc (CD)
9. **Buffalo Tom**
Let Me Come Over
Beggars Banquet (CD)
10. **Dinosaur, Jr.**
Green Mind
Sire (CD)

10
Monster
Discs to Play Today
and Everyday

E Street revue; jammin' with Bill Clinton

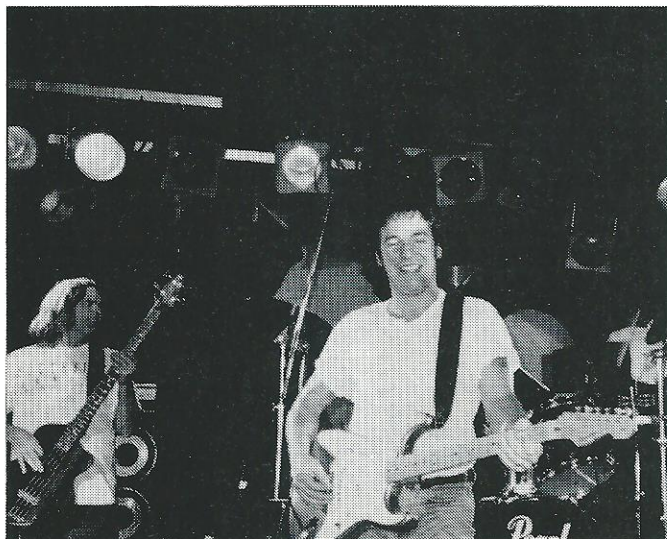
Bruce in New Jersey to stay?

by Robert Santelli

Unbeknownst to many of his fans and much of the media, Bruce Springsteen has spent most of the winter not in California but here in New Jersey. Although he has kept a remarkably low profile of late, rarely showing up in area clubs or places where he'd be recognized instantly, there has been more than one rumor floating through the Jersey Shore air these days that Springsteen and Patti Scialfa might become full-time citizens of New Jersey again, using their Beverly Hills digs only as a West Coast vacation getaway.

If Springsteen and Scialfa are considering permanent re-location to the Jersey Shore, their move back home certainly would be welcomed by area fans. But more important is what the prospects of have Springsteen a full-time Shore resident again might mean to the local music scene. Diehard E Street Band fans would be unwise to link Springsteen's return to a reuniting of the band. With only drummer Max Weinberg still living here, it's not as if Springsteen would be closer to band members than he was in California. Saxophone player Clarence Clemons and keyboardist Roy Bittan are both full-time California residents, while organist Danny Federici and guitarist Nils Lofgren are part-time residents (Federici splits his time between L.A. and New Jersey; Lofgren splits his time between L.A. and Maryland). Thus, a Springsteen move back to New Jersey would add little fuel to the idea of an E Street reunion anytime soon.

What would it mean then? Well, Springsteen's return to Jersey could re-establish some of the credibility he lost with long-time fans who felt betrayed by his move out West. According to one Jersey Shore fan, "Bruce could have moved anyplace in the world but Beverly Hills and I wouldn't have minded a bit. But



Back in the Pony, 12/27/92.

that place, you know, it stands for everything I thought Bruce and his music rejected. When he moved there, I just lost faith and stopped listening to his music the way I did in the past."

Finally, having Springsteen around to jam at the Stone Pony or any of the other Shore rock clubs—provided, of course, that he's still into stepping up onstage on a whim—will give the local music scene a big boost. It's true that the scene has moved far beyond Springsteen's influence during the last few years—just take a listen to the music heard on recent albums by local bands like Mr. Reality, Monster Magnet, and Nude Swirl—but the Boss still remains a vital source of rock 'n' roll inspiration of the general sort, and I've yet to hear of any band at the Shore that didn't want Springsteen to jam with it.

Speaking of jamming, that's precisely what went on during the Christmas weekend at the Stone Pony in Asbury Park. During Southside Johnny and the Asbury Jukes' long-awaited return to the refurbished club, both Springsteen and Jon Bon Jovi helped celebrate the occasion with their stage debuts at the "new" Stone Pony. Between them, the two superstars deliv-

ered spirited renditions of "The Fever," "It's Been a Long Time," "Havin' a Party," and "I Don't Want to Go Home," that, in effect, re-christened the Pony as the Shore's top rock club.

Ironically, the last time that Southside, Bon Jovi, and Springsteen shared the Stone Pony stage was in September 1991 during the video shoot for "It's Been a Long Time." Two days later, the bankrupt club closed and stayed closed for more than a year until it was sold to present owner Steven Nasar.

While Bruce Springsteen was limiting himself to one major appearance at a Shore club or venue this winter, members of the E Street Band, going under the guise of the E Street Revue, played to a sold-out audience at the Count Basie Theatre in Red Bank last November to raise money for New York radio station WXRK-FM's (K-Rock) Hungerthon '92. Organized by Max Weinberg the show marked the first time a majority of the E Street Band played together since the Amnesty International tour they and Springsteen were part of nearly five years ago.

Joining Weinberg on stage were bass player Garry Tallent, Danny Federici, and Clarence Clemons, along with members of

Weinberg's group Killer Joe, and the Monmouth County Symphony Orchestra. Weinberg told the Asbury Park Press that he also invited Nils Lofgren and Little Steven Van Zandt to perform but both had previous commitments. The revue featured vocals by Johnny Rivers, Percy Sledge, Darlene Love, Chuck Jackson, Mitch Ryder, Leslie West, and Clemons, making the event a true "revue" and recalling the days when rock 'n' roll package shows ruled.

"The idea was to raise money for a good cause," explained Weinberg afterwards. "But it was also about having a little fun with friends and getting the chance to play with rock 'n' roll legends like Percy Sledge and Chuck Jackson."

Weinberg put his organizational talents to work one more time in January when the E Street Revue, this time fronted by Southside Johnny, played President Clinton's Inaugural Ball in Washington, D.C. The new President even shared a sax solo with Clemons; a full-page photo of the two musicians working out on stage appeared in Time magazine.

Shore tidbits. . . Bill Chinnock plans to re-issue on CD his two earliest albums, *Live at the Loft* and *Dime Store Heroes*, which came out on his own East Point label in the 1970s. Chinnock also plans to record a "complete and unplugged" version of *Badlands*, his late '70s major label debut album for Atlantic, in his Maine recording studio this spring. . . The Rock Exchange, the rock 'n' roll memorabilia and collectibles store that Billy Smith, former co-owner of the now-defunct Asbury Park Rock 'n' Roll Museum, opened in Red Bank last fall, is fast becoming a hub of the Shore music scene. Visit at 7 Broad Street, Red Bank or call (908) 747-3288. If you're a collector, you'll find plenty of items for sale that will interest you. Smith will also fill you in on Shore rock happenings. 🍷

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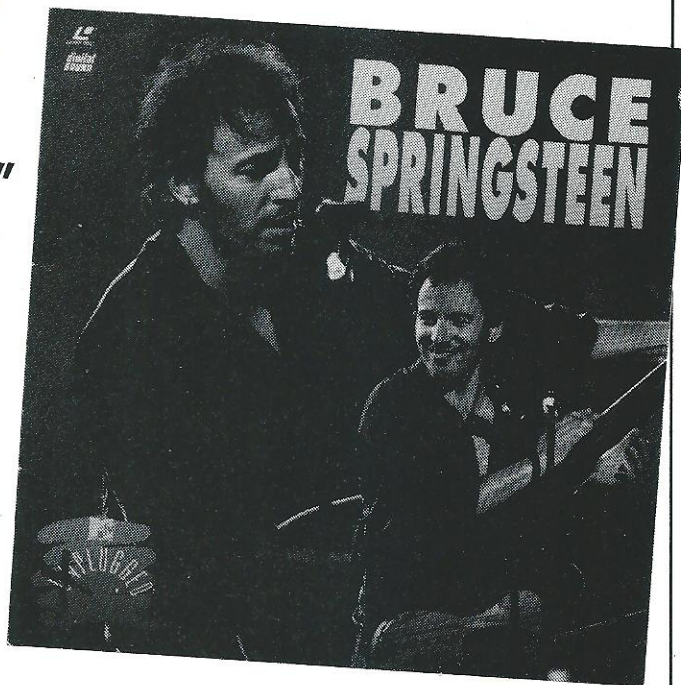
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EXIT OFF E STREET

Checking in with Garry Tallent and Max Weinberg
By Robert Santelli

Nearly five years ago, when Bruce Springsteen dissolved his long-standing partnership with the E Street Band, he set loose some of the finest rock 'n' roll musicians in America. At first it seemed a certainty that with their credentials, Clarence Clemons, Max Weinberg, Garry Tallent, Roy Bittan, Patti Scialfa, and Nils Lofgren would have many new solid and attractive employment offers from which to choose, or stand a solid chance of getting off the ground whatever rock-related project tickled their fancy, be it solo work, record production, or even record company ownership.

After all, these were the musicians who helped Springsteen create the rock 'n' roll masterpiece *Born in the USA*. These were the members of what many critics and pop music historians routinely called the greatest rock 'n' roll band if not in the world (that honor still belonged to the Rolling Stones, though at times it was hard to figure out why), then at least in the States. They had performed with the Boss in stadiums and arenas all over the globe, and they had done so with the integrity and style one would expect from such a tightly knit rock 'n' roll unit.

But it didn't take long for the E Street Band members to learn three vital lessons: 1) their mere connection to Springsteen packed more punch and gave them more clout than any individual or band accomplishments; 2) in this case, the sum was definitely greater than its parts; and 3), both the music industry and the rock 'n' roll public have remarkably poor memories.

It's not surprising then, that with the exception of Bittan, who survived the break-up and remained a part of Springsteen's close circle, and of course, Patti Scialfa, who became Springsteen's wife, no E Streeter has been able to into an alternative career of note, certainly nothing that has come close to matching his output or acclaim with Springsteen. Almost five years after their split with the Boss, all of them still struggle to define their musical and personal identities and to create avenues by which they can contribute to rock 'n' roll.

"All of us, I think, have gone through—and are still going through, at times—periods of self-examination," says Max Weinberg. "When the break-up happened, it was like we all went through a divorce. It was sometimes pretty painful, and it wasn't something that most of us were able to adjust to overnight."

Despite the difficulty of finding new roles in rock and the frustration that has accompanied the false starts and closed doors, all the members of the E Street Band remain in music, though in various capacities. With this in mind, *Backstreets* decided to look into the careers of the band members. For this issue, we spoke to Garry

Tallent and Max Weinberg, the E Street Band rhythm section. Future issues of *Backstreets* will examine the post-Springsteen careers of Danny Federici, Clarence Clemons, and Nils Lofgren.

Bass player Garry Tallent was never a mover and a shaker. Quiet, introspective, and with little interest in the rock 'n' roll spotlight, Tallent's tenure with Springsteen extended all the way back to the earliest days of the E Street Band. Only Danny Federici had been with Springsteen longer.

"The story has been told a million times," says Tallent, "but we knew each other during the days of the Upstage (the now legendary Asbury Park club where many Shore musicians from Springsteen's generation cut their musical teeth). We pretty much came of age during the same era."

Around the time of the band's break-up, Tallent left the Jersey Shore and relocated to Nashville where he still lives. Interested in building a career as a record producer, Tallent produced Steve Forbert's *Streets of This Town* (Geffen) in 1988 and Evan Johns and the H-Bombs' *Bombs Away* (Rykodisc) in 1989, in addition to other studio production projects. He did session work for country and roots rock artists working out of Nashville, and more recently, he worked with the E Street Revue, a consortium of E Streeters and other musicians and lead vocalists like Southside Johnny, Darlene Love, and Ronnie Spector (see below and *Greetings From Asbury Park*, page 12).

Of all the E Street Band members, it seems as if Tallent has been the one who has readjusted to best to life and rock 'n' roll after Springsteen. "It might sound kind of weird," says Tallent, "but the break-up afforded me a lot of opportunities to do things I always wanted to do, but never could in the E Street Band. It was very easy for me to be intimidated by Bruce. One of the things I always wanted to do, for instance, was to write. But I had no confidence back then. Bruce's songs were always so much bigger than life. I never wanted to consider how mine might stand up in comparison."

Since the break up, Tallent has cultivated his interest in songwriting, and the results are starting to show. One of his songs, "A Promise to My Heart," will be on the new, as of yet untitled Dave Edmunds album. The song was already recorded by Henry Gross; it's the opening track on his 1992 album *Nothing But Dreams*, which came out on the Zelda label, co-owned by Tallent and Gross. A second Tallent tune, "No Sign of Love," is also featured on the album.

Another Tallent song, "Stay Out of Trouble," will debut on an upcoming Sun Rhythm Section due out in RCA this year. Tallent will also play bass on the album with original Elvis Presley back-up musicians, drummer D.J. Fontana and guitarist Scotty Moore.

"I really enjoy the process of songwriting," continues Tallent, "It's a chance to express myself musically in a way that I rarely have in the past. It opens all sorts of possibilities for me."

Tallent has also continued his career as a record producer. His most recent studio project was a new Julian Dawson album. Tallent produced the English singer-songwriter's 1991 debut, *Fragile as China*. The follow-up will come out on the German Ariola label this spring. Tallent will also produce the next Hoopsnakes album, which will be released on the indie label Atomic Theory.

"This is all behind-the-scenes kind of work, which I don't mind at all," explains Tallent. "People ask me if I miss working with Bruce and the E Street Band and for certain reasons I do, but for other reasons, I don't."

Tallent joined Springsteen onstage in Lexington, Kentucky, during the Boss's recent tour. "It wasn't a whole lot of fun," continues Tallent. "It got me thinking that maybe the band should have ended after the *Born in the USA* tour. Even the *Tunnel of Love* tour wasn't the real thing. The magic was gone. It really was."

Does Tallent envision an E Street Band-Springsteen reunion sometime in the future?

[An E Street Band reunion is] "the furthest thing from my mind," says Tallent, smiling. "We all have to move on, and that's what I'm trying to do."



Glory Days: Garry and Max with Bruce Springsteen and the other members of the E Street Band in Europe, 1975.

"It's the furthest thing from my mind," says Tallent, smiling. "To tell you the truth, I hope if the call came, that I'd be so busy with my own projects that I'd have to turn down the invitation. We all have to move on, and that's what I'm trying to do."

Like Tallent, drummer Max Weinberg hasn't been exactly idle since the break-up of the E Street Band. Not only did Weinberg launch his own record label, Hard Ticket, but he produced and played on its debut release, *Scene of the Crime*, with the group Killer Joe. Weinberg toured Europe with Nils Lofgren, became the spokesperson for the Jersey Shore venue the Garden State Arts Center, and dedicated his time and talent to numerous charity projects.

"It was a matter of trying to find the right outlet for me," says Weinberg, looking back at the past few years. "At one point, I wanted to be an entertainment lawyer and even enrolled in law school. More recently, I've been sitting behind a desk, trying to get a record company going, which has been far more difficult than you can imagine. But mostly, I've worked hard at being a father and spending a lot more time with my family. That's the most important thing in my life right now."

It was Weinberg who came up with the idea of putting together the E Street Revue, an old-fashioned rock 'n' roll package show made up of Weinberg and Tallent, plus Danny Federici and Clarence Clemons and members of Killer Joe, and fronted by an assortment of lead singers, including Southside Johnny, Darlene Love, Ronnie Spector, and Percy Sledge.

The revue debuted last Thanksgiving at the Count Basie Theatre in Red Bank, at a sold-out Hungerthon benefit sponsored by New York radio station WXRK-FM (K-Rock).

"It was a lot of work and a lot of fun," continues Weinberg. "It was also a hometown crowd, and we got such a great response from the fans that I thought the revue could become more than a one-shot deal."

Weinberg envisioned touring with members of the E Street Band and Killer Joe and bringing in additional big-names from rock's past to sing with the revue. According to Weinberg, there was enough interest from promoters and booking agents around the country to book a full tour, but the onslaught of details that Weinberg was immediately besieged with and the fact that the revue had no manager sapped his energy and interest.

The E Street Revue did one other show: it played in Washington, D.C. during President Clinton's inaugural, with Southside Johnny at the main mike and Clarence Clemons trading sax solos with the new Chief Executive.

"That was a once-in-a-lifetime opportunity and we just took it," explains Weinberg. "But people shouldn't get the idea that this thing (the revue) will go on because it most likely won't. Everyone in the E Street Band is off in different directions. Doing this on an occasional basis was fun. Doing it on a regular basis would be more like work."

These days, Weinberg says he's re-discovered his passion for the drums, and more than anything else, would like to work in a major band again. "In the fall, I got a chance to fill in for Jerry Augustyniak and tour with 10,000 Maniacs," says Weinberg. "I was out on the road, experiencing this burst of excitement each night, and it brought back all kinds of memories of the days when the E Street Band was on its rise to the top. What that gig taught me was that I still have a lot I want to say through my drums."

He also jams with Southside in NJ

Bruce Inducts Creedence

By Jonathan B. Pont

When Bruce Springsteen's 1992 tour ended in Lexington this past December, many fans figured that the coming winter would be punctuated by silence from New Jersey's local hero. But Springsteen, with his penchant for surprise appearances, showed up three times in the course of a month to perform at three markedly different events.

The first was the highly anticipated return of Southside Johnny and the Asbury Jukes to the Stone Pony on December 27. Southside was joined midway through his set by Springsteen for a performance of "The Fever," a song that Springsteen hadn't performed since the last night of the *Darkness* tour (1/1/79, Cleveland, OH). Springsteen, appearing well-rested and in good voice, played rhythm guitar and dueted with Southside.

After the song, Springsteen left the stage and Southside asked, "Who was that masked man?" and kept things rolling by bringing out Jon Bon Jovi, making the evening a true reunion for the favorite sons of the Jersey Shore. Bon Jovi sang with Southside on "I Don't Want to Go Home" and "This Time It's For Real." Springsteen returned to join Bon Jovi and Southside for the final two encores, singing and playing guitar on "It's Been a Long Time" and "Havin' a Party." Springsteen chatted with fans and signed autographs outside afterward.

Springsteen's guest spot brought back memories of the famed club's heyday in the mid '70s. "It was just like '74. The same crowd, the same people came," said Jack O'Callaghan of nearby Brick Township.

To be sure, the funeral held in New York on January 6 for 21-year-old Kristen Carr, daughter of Springsteen's associate manager Barbara Carr, was a less than joyful occasion, but Springsteen



Bruce Springsteen and the members of Creedence Clearwater Revival at the induction, 1/13/93.

and Patti Scialfa made circumstances at least bittersweet with an acoustic duet on "If I Should Fall Behind." Springsteen also spoke at the service, remembering how he would see Kristen right before going on stage, and that her smile was "the kind of smile that said 'Hello, Mr. Big Rock Star.' It made me feel foolish, in a good way. It reminded me of who I am. It was her gift to me."

A week later, Springsteen was in Los Angeles to induct Creedence Clearwater Revival into the Rock 'n' Roll Hall of Fame. The annual event, held for the first time on the west coast, saw Springsteen induct his third influence, having done the honors for Roy Orbison in 1987 and Bob Dylan in 1988. Speaking of the famed Bay Area quartet, Springsteen said, "Not only was it great music, it was bar band music. I stand here still envious of the power of that music. They rocked hard." Springsteen has covered numerous Creedence tunes over the course of his career, including "Who'll Stop the Rain," a staple on the 1981 portion of *The River* tour, and a haunting reworking of "Run Through the Jungle."

He also reflected on what *Los Angeles Times* critic Robert Hilburn referred to as "the lost innocence of a generation," commenting on "a world that will never again be able to take them up on their simple but eloquent invitation that 'if you get lost, come on home to Green River.'" On a lighter note, Springsteen called Fogerty "the father of the flannel shirt," saying "the whole of Seattle should kneel."

Springsteen and Fogerty later took to the greatly anticipated jam session, backed by a spectacular house band that included luminaries Benmont Tench on keyboards, Robbie Robertson on guitar, Jim Keltner on drums, and Don Was on bass. The band worked through "Who'll Stop the Rain," "Green River," and "Born on the Bayou." Springsteen sang harmony and played guitar throughout, but sang lead on the second verse of "Bayou." It marked the third time in four years that the two have jammed at the annual banquet.

The ceremony, which also saw the induction of Cream, the Doors, Ruth Brown, Van Morrison, Sly and the Family Stone, Etta James, and Frankie Lyman and the Teenagers, was not with-

out its controversies and squabbles. While former Creedence members Doug Clifford and Stu Cook were in attendance and accepted their awards with Fogerty, they did not play because of band infighting that has persisted to this day.

Springsteen, of course, kept his comments focused on the music that influenced him and countless others of his generation and beyond. In the process, he made the chill of winter, flannel shirt and all, that much more tolerable. 🍂

•12/27/92

Stone Pony
Asbury Park, NJ
"The Fever"
"It's Been a Long Time"
"Havin' a Party"

•1/6/93

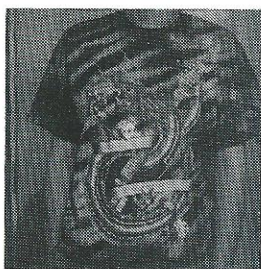
St. Bartholomew's Church
New York, NY
"If I Should Fall Behind"

•1/13/93

Century Plaza Hotel
Los Angeles, CA
"Who'll Stop the Rain"
"Green River"
"Born on the Bayou"

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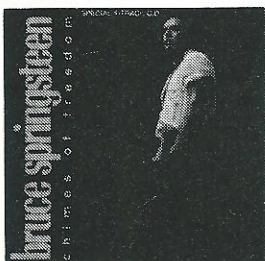


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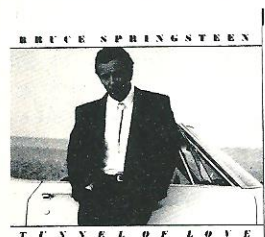


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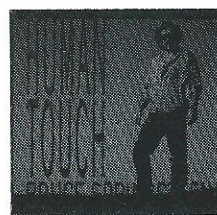
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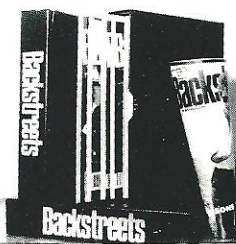


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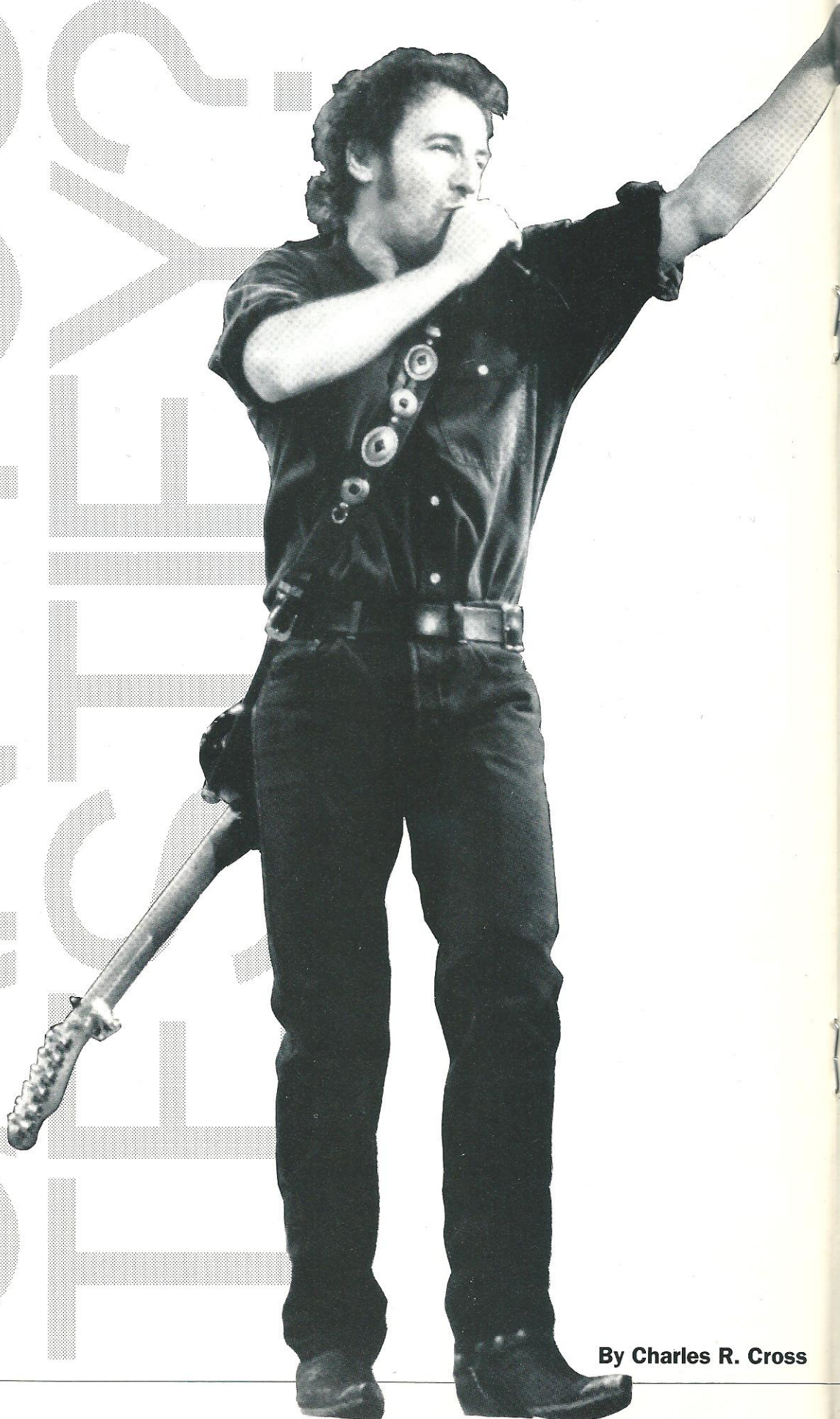


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CAN'T
STOP
LOVING
YOU



By Charles R. Cross



CAN YOU TESTIFY?

With the final notes of "Working on the Highway" still reverberating in Rupp Arena, Bruce Springsteen waved the crowd a kiss and walked offstage ending his 1992 tour. Springsteen frequently ends his tours in the Midwest and Lexington seemed as good a place as any. He looked exhausted.

After 75 shows, 34 different cities, eight countries, two continents, and six months of being on the road, the tour took a respite. Bruce went back to New Jersey for some rest and relaxation and band members took a vacation. But by March the train was loading up again as the second European tour in less than a year was planned.

Looking back over the first 75 shows, there were many firsts for this tour—the first without the E Street Band, the first time he gave away the front row, the first time he toured as a father, the first time a tour failed to help his album sales, and the first time in a decade he toured and you could easily get tickets.

For serious fans, the ticket situation was the most welcome change. Only about 75 percent of the shows were "officially" sold out and tickets were available at the box office at most shows. Some of those box office ticket dumps came from efforts to defeat scalpers and from problems sizing a new stage in venues but mostly they reflected a drop in overall demand. Perhaps too much has been made of this in the national press, however. Although Springsteen didn't sell out every show, he still was fifth on the overall list of concert grosses for the year, quite an accomplishment after being away for three years. Bruce's Meadowlands stand in July was the single highest-grossing multi-night stand any artist had in America in 1992. Scalpers reported that they still made money on Bruce selling "the good seats" though few fans shed tears for the losses brokers took at some over-scaled shows.

Bruce appeared to be in great shape, but this was clearly a tough tour for him to do. Each progressive year means the physical toll on his body is greater and despite what he said in several interviews in May, the shows didn't get any shorter. He began the tour playing 26 songs, ended playing 29, and averaged 28 songs a night over the course of the tour. Though Springsteen frequently joked about having to get home to see his babies, few shows ended before midnight and a couple went on into the wee hours of the morning—his kids were probably getting up when he got home.

It was also no doubt a difficult tour for Springsteen to do emotionally. In the past, tours have always been a surefire way to send his albums up the charts and not since 1978 had he been on tour without having an album in the top 200. And as he watched the two new albums stall, his own personal commitment to this material had to grow. For better or worse,

he remained committed to the two new albums and at the last show of the tour in Lexington he was playing exactly the same amount of new stuff (16 songs) as he started with in Stockholm. Throughout the tour he played every track from *Human Touch* and *Lucky Town*, and he played a core of a dozen songs almost every single night.

Though there were a number of special guests and numerous "one-off" performances over the tour, Springsteen used this forum to present a particular, singular show. Unlike every other tour he's done, this tour did not evolve as it travelled and Springsteen failed to debut any new material written since the albums were recorded (though "Red-Headed Woman" was a new song, it debuted in 1990 at the Christic Institute show). In past tours, Bruce has used his audiences to try new songs out on but this time around he stuck with released material or an occasional cover song. In the past, he frequently stopped the show to say "I just wrote this one," or "I wrote this one for the album and it didn't make it" and premiere some new gem he'd written on the bus that day. There were a few surprises on the set list (Bruce did pull some classics out from his back catalog), but there were no tunes debuted that you might expect on an upcoming record, and no preview of where he might go in the future.

On a similar point, Springsteen also didn't play either of the two non-LP B-sides to come out off his new singles ("Part Man, Part Monkey" and "30 Days Out"). Stretching back to *The River* tour and the debut of "Held Up Without a Gun," Springsteen has always at least briefly sampled these B-sides and occasionally they've become a major part of the show ("Bye Bye Johnny," "Roulette" and "Be True"). The parameters of this tour were set up by the new albums and they did not change as the tour went on (at least so far). It is worth noting that although the *Tunnel* tour started in much the same way, by the time Bruce ended it in Europe, the *Tunnel of Love Express* had become the *Born in the USA Local* as Springsteen dramatically changed his sets and concentrated on his 1984 album.

But ignoring what he didn't play (anal retentive completists may want to note this is the tenth consecutive tour Bruce hasn't played "The Angel") and concentrating on what we did hear, the musicianship on this tour improved as it went on. Though the emotional highlight was most certainly the multi-night stand in the Meadowlands, some of the last shows in Philadelphia and Boston were picked by some as the best of the bunch. Bruce's guitar playing got better and better as the tour progressed, and towards the end of the tour he started adding new little flourishes on several songs. By December "Cover Me" had a new introduction; "Thunder Road" had a new guitar

part; "Soul Driver" was monkeyed with several times and had matured into a show-stopper; and even the venerable "Better Days" had added vocal nuances from Bruce, filling out the ending with a few "Sha la las." Though the basic structure didn't change, the songs within the set list were refined and enhanced.

The new band became less of an issue as the tour wore on, perhaps because E Street fanatics grew used to the new group (just what do you call them? The 1992 Revue?) but also because their competence grew. At least as judged by letters to *Backstreets*, some of those who were most up in arms after the *Saturday Night Live* debut acclimated to the new group and both Crystal and Bobby King had their own rooting sections. Though no fans have yet to write and rave about Shayne Fontayne's stage movements, at least every other letter doesn't start with a diatribe about the guitarist's annoying kicking habit. By Lexington everyone onstage (including the drummer) was ten times better than they had been six months earlier and that included Bruce himself, whose singing and playing showed him at the top of his form.

TOUR 1992

But Springsteen shows have never been just about competent musicianship, they have been about emotion. When Bruce was *on* during this tour, the show worked. When he was *off*, particularly when he faced an audience that was unenthusiastic, the show suffered. In the past the audience has not played such a major role in the outcome of the show. Springsteen used to take on unresponsive crowds as a challenge and to work harder and harder to convert everyone there. Even when Bruce played to a dull crowd, the show wasn't all that different, but he generally played shorter, went into the audience less, and made songs a little shorter.

This tour was a model of consistency. Compared to *Tunnel* there were no real stinker shows (like the Nassau '88 shows) but there also were fewer shows that stood out as special nights. Credit Springsteen's unwavering commitment to stick with *his* show, and fronting a new band who can't just turn around and play "Boom Boom" unrehearsed on the spot. It was consistent and it was solid and if that's how you like rock 'n' roll, you couldn't beat the 1992 model Springsteen.

Looking at the final ten shows of the tour, only two songs were debuted during this leg, the seasonal "Santa Claus is Coming to Town,"

and "In the Midnight Hour," done with Peter Wolf in Boston. In general the shows in the Northeast were the best on the tour, perhaps because they attract Springsteen's longtime fans who respond in a manner to which he is accustomed. If the fans in the first five rows stood up during the entire show (as was the case in the Northeast), Bruce responded by putting on a better than average show. If fans were sitting down, Bruce tried to get them to stand, with some success (even in the Northeast hardcore Bruce Tramps refused to stand up during "Cover Me" to protest this song being played at nearly every show for the past nine years).

By the end of the tour some of the whole myth around Springsteen had been downsized (it was both created and deflated by the media) and to most fans it felt more comfortable (no one was happier than Bruce himself). When Bruce played towns like Indianapolis and St. Louis in December, it was big news but there wasn't a whole special section in the newspaper. Even some of the critics who had written the show off at the beginning of the tour began to come around as they saw Springsteen continue unswayed by their criticism (Bruce didn't listen to any critics, with the exception of Robert Hilburn who almost single-handedly changed the direction of the tour by urging Bruce to stay with the new material). It was not a nostalgia show a la Rod Stewart, and critics respected that even as they occasionally criticized the new material. As Tom Moon wrote in the Philadelphia paper, "Springsteen has been surprisingly stubborn about the new material. Rather than junk the [new] songs in favor of his crowd-pleasing hits, he has allowed his new music to evolve."

When the tour was over, Springsteen took time off and hung out mostly in New Jersey, during one of the coldest East Coast winters in history. He went out to dinner a lot, showed his baby pictures to everyone in town, bought ice skates for his wife, and looked like an all-American dad. He only jammed two times in the three months after Lexington, and one of those was his yearly gig at the Rock 'n' Roll Hall of Fame induction. The European tour was announced so late, even to band members, that rehearsals were limited (Zac and Crystal had been working with Billy Joel) so exactly what will be different when Bruce hits Scotland is unclear. During his tours in the past, the final European leg (to *The River* and *Tunnel* tours) has usually been the best leg. Away from the media sensitive U.S. markets, Bruce has taken the time to experiment and mix up the set more. Where this new leg goes remains to be seen but Bruce's chances of reviving these albums on the charts (a la Michael Jackson) seem remote. With the tour schedule as announced, and playing venues as small as 7,000 seaters, "the big bucks" can't be the motivation for at least the first month of Europe. Does Bruce want these albums to come back to life in Europe and then move that show to the U.S.? Will he talk to Oprah about anything really weird? Can he keep playing with the same intensity, playing three hours shows, for another 20 years? Will



TOUR 1992

he ever drop "Cover Me" from the set? When is the next album due? Does it take a leap of faith? Can you testify?

ST. LOUIS 12/3

THE ARENA • ST. LOUIS, MO: Better Days/Local Hero/Lucky Town/Darkness/The Big Muddy/57 Channels/Trapped/Badlands/Living Proof/If I Should Fall/Leap of Faith/Man's Job/Roll of the Dice/Gloria's Eyes/Cover Me/Brilliant Disguise/Soul Driver/Souls/BUSA/Real World/Light of Day/HT/GD/BJ/TR/BTR/MBR/Santa Claus

NOTES: This show was originally scheduled for October 28 but Bruce was sick.

DAVID'S COMMENTS: A great show, my fourth and best of the tour. Before the show, Bruce was kind enough to meet people at the backstage entrance to the arena. I got him to sign a program from *The River* tour. Truly a night to remember!

STEVE'S COMMENTS: Perhaps what I heard was an aberration, but I don't think I've ever heard a worse mix at a concert in my life [in

fairness, the Arena acoustically is among the worst venues in the country. High ceilings and pillars in the barn-like structure are a sound engineer's nightmare — Ed.]. Total distortion —bass bleeding through vocal mics, drums drowning out guitars, the back-up singers mixed louder than Bruce. I walked over to the morons at the soundboard and nearly got thrown out for telling the guy at the lead board what crap the show sounded like. There was absolutely no clarity to any song, even when he performed alone. The *Tunnel of Love* show was a far more complicated show to mix, yet it sounded so much better.

JAY'S COMMENTS: Although the band didn't play all that great on this night, the best song was unquestionably the outstanding version of "Santa Claus is Coming to Town." It left the E Street Band version in shreds (sorry, but it's true). Great drumming, nice sax by Crystal, and an especially fine Crystals impersonation by the singers on the chorus (Phil Spector would be proud!). For his part, Bruce hammed it up to no end, wearing his Santa hat, dancing gleefully, and singing beautifully. Classic!

PRESS: Steve Pick, writing in *The St. Louis Post Dispatch*: "This was rock 'n' roll at its finest. Despite the relatively disappointing sales figures for *Human Touch* and *Lucky Town*, most of the fans in attendance seemed familiar with much of this material. Of course, when he played songs dating back before this year, Springsteen automatically gained several thousand back-up singers, which made for a sense of community rarely felt any more at rock concerts. The people at this show have been following Springsteen for some time, his music has meant a lot to them, and despite obvious differences from person to person in reaction to individual songs, everybody was clearly connecting to this man's performance."

INDIANAPOLIS 12/5

MARKET SQ. ARENA • INDIANAPOLIS, IN
Better Days/Local Hero/Lucky Town/Darkness
The Big Muddy/57 Channels/Trapped/Bad-
lands/Living Proof/If I Should Fall/Leap of
Faith/Man's Job/Roll of the Dice/Red-Headed
Woman/Gloria's Eyes/Cover Me/Brilliant Dis-
guise/Soul Driver/Souls/BIUSA/Real World
Light of Day//HT/GD/BJ/TR/BTR/MBR/Santa
Claus

NOTES: "Atlantic City" is on Bruce's hand-
written set list, but "Darkness" is performed
instead. "Santa Claus" appears as "Ho!" on
Bruce's set list.

DOUG'S COMMENTS: It was obvious from
the outset that Bruce was in a good mood as his
funny stories attested to during the evening.
The band seems to be pulling together as the
show was noticeably tighter than either of the
Cleveland shows. "Trapped" was flawlessly
performed, as was the first set closer, "Roll of
the Dice." The reason the show was so incredi-
ble, however, was Bruce's energy level. It
didn't take a genius to realize he was enjoying
himself immensely as he jumped all over the
stage throughout the night.

JAY'S COMMENTS: O ye of little faith. This
was the second or third best of the seven I saw
this tour. Bruce's voice was stronger than it
was in St. Louis, the sound was clear and
warm, and the band was back on track.

"Red-Headed Woman" had a harmonica
intro and coda to replace the high-pitch wail of
earlier renditions. It worked fine. "Soul Driver"
now has a very nice guitar intro by Bruce and
the most effective performance I have heard.

PHILADELPHIA 12/7, 8

THE SPECTRUM • PHILADELPHIA, PA

12/7 SET: Better Days/Prove It All Night/
Local Hero/Lucky Town/Atlantic City/The Big
Muddy/57 Channels/Trapped/Badlands/Living
Proof/If I Should Fall/Leap of Faith/Man's Job/
Roll of the Dice/Gloria's Eyes/Cover Me/Bril-
liant Disguise/Soul Driver/Souls/BIUSA/Real
World/Light of Day//HT/GD/BJ/TR/BTR/
MBR/Santa Claus

NOTES: The Christmas shtick gets wilder.
While taking bows after "My Beautiful
Reward," someone hands Bruce a Santa cap,
prompting Bruce to comment, "Oh yeah, we
got a Christmas present for you!" A lighted
Christmas tree is lowered to the stage and
Bruce tries to put a star atop it (he doesn't suc-
ceed). Roadies dressed as elves, reindeer, and
Frosty the snowman come out and throw things
into the audience.

TICKETS: This show sold out quickly but there
will still plenty of tickets in the parking lot
before the show.

JOE'S COMMENTS: This was my fifth show
of the tour and the most energetic and high-



spirited I've seen Bruce. A killer version of
"Prove It All Night" was a welcome surprise
early in the show and "Badlands" was
inspired—the best version I've seen on this tour.
Just a great show.

PRESS: Tom Moon, writing in *The Philadel-
phia Inquirer*: "Springsteen has been surpris-
ingly stubborn about the new material. Rather
than junk the songs of *Human Touch* and *Lucky
Town*, in favor of his crowd-pleasing hits, he
has allowed his new music to evolve. Since the
tour began this June, fans have heard dramati-
cally divergent approaches to 'Real World' and
'Soul Driver' on different nights.

"That's because Springsteen's well-
rehearsed new band is able to alter and expand
the recorded versions at a moment's notice—
adding rich gospel harmonies that sound as if

they should have been there all along, fortify-
ing the rhythms with a tougher, street-oriented
backbeat."

12/8 SET: Red-Headed Woman/Better Days/
Local Hero/Lucky Town/Darkness/Growin'
Up/57 Channels/Trapped/Badlands/The River/
Living Proof/Leap of Faith/Man's Job/Roll of
the Dice/Prove It All Night/Cover Me/Brilliant
Disguise/Soul Driver/Souls/BIUSA/Light of
Day//HT/GD/HH/TR/BTR/Jersey Girl/Santa
Claus

NOTES: After "Living Proof," Bruce
announces that he needed to make a "pit stop"
so Roy treats the crowd to a bit of what Bruce
called "New Orleans-style piano" during the
break. During "Glory Days," Bruce and the
band are joined by his cousins Frankie and Liz
on guitar and keyboards, respectively. "Jersey



Girl" makes its first appearance since 8/6/92, East Rutherford, performed for Bruce's sister's birthday. "Growin' Up" last performed 9/2/92, Tinley Park. Ed Sciak presents a \$10,000 check donated by Bruce to the Greater Philadelphia Food Bank.

JOE'S COMMENTS: I stand corrected. This was the most energetic and powerful I've seen Bruce. The guy next to me had seen about 30 shows on this tour and said "he's on fire!"

LUBA'S COMMENTS: I didn't think that he could top the two shows in August. I thought they were great, but Bruce continues to meet my expectations. I think we were really lucky in Philly with the song selection, especially on the second night. "Hungry Heart" and "Jersey Girl" were just outstanding. Bruce had the crowd in the palm of his hand, as if he had rehearsed the songs with the audience beforehand. The band performed to perfection. I think they're as good or better than the E Street Band.

BOSTON 12/13, 14

BOSTON GARDEN • BOSTON, MA 12/13

SET: Better Days/Local Hero/Lucky Town/Darkness/The Big Muddy/57 Channels/Trapped/Badlands/Living Proof/If I Should Fall/Leap of Faith/Man's Job/Roll of the Dice/Gloria's Eyes/Cover Me/Brilliant Disguise/Soul Driver/Souls/BIUSA/Real World/Light of Day//HT/GD/BJ/TR/BTR/MBR/Santa Claus

NOTES: Bruce plays this historic venue for only the second time in his career, having last played there 12/16/80. Before "Better Days," Bruce sings a verse of the holiday standard "Let it Snow," referring to the blizzard-like conditions of the Northeast. Jon Landau joins Bruce and the band on guitar for "Glory Days" and "Santa Claus." Bruce tells of playing Charlie's Place, where he met Landau, and dedicates "Born to Run" to his close friend and long-

time manager. Celtics forward Kevin McHale is in attendance.

After the show, Bruce hosts an end-of-the-tour party for the band and crew at a Boston hotel. Motown records and a fine spread are the rule, and everyone boogies until 4 am.

TICKETS: Scalpers selling for \$20 outside the Garden at 7 pm.

PRESS: Jim Sullivan, writing in *The Boston Globe*: "Springsteen is the rare rock artist who, in his songs, wants to traverse the whole emotional gamut. Joy, love, lust, anger, rage, betrayal—they're all part of the mix. Chances are pretty good he's not going to leave you feeling depressed. One of the high points of the first set was 'Trapped,' a big surging song that sealed the bond between artist and crowd. Everyone feels trapped; Springsteen, at least, is giving a way out for an evening. And, maybe, not to be too hokey about it, leaving folks with the idea that they can muster the courage to change their lives for the better."

12/14 SET: Red-Headed Woman/Better Days/Local Hero/Lucky Town/Atlantic City/Growin' Up/57 Channels/Trapped/Badlands/The

TOUR 1992

River/Living Proof/Leap of Faith/Man's Job/Roll of the Dice//Prove It All Night/Cover Me/Brilliant Disguise/Soul Driver/Souls/BIUSA/Light of Day//HT/GD/HH/TR/BTR/MBR/Santa Claus/In the Midnight Hour

NOTES: Bruce dedicates "Red-Headed Woman" to "the red-headed Irish women in Boston." Jon Landau again joins on "Glory Days." Former J. Geils Band singer Peter Wolf joins Bruce for the final encore of "In the Midnight Hour" (last performed 12/31/80, Uniondale, NY). Wolf told *The Boston Globe* that "Bruce said, 'You belong out there. This is your town. It's your crowd. Get out there.' Bruce was just so gracious. He said, 'Here's my band. Here's the stage. Just go for it.' I've been guests of other musicians in recent years, but it's sometimes a competitive thing. There was none of that with Bruce." J. Geils Band keyboard player Seth Justman, former Patriots quarterback Doug Flutie, and TV personality Alan Thicke are in attendance.

BILL'S COMMENTS: *Backstreets* has mentioned that when the audience is really into the show it fires Bruce up and he gets into it, too. Well, this was certainly the case last night (Dec. 14). Highlights included a blistering and gritty "Atlantic City," a bring-down-the-house, sing-along "Trapped," scorching guitar on "Badlands," and a beautiful poetic rendition of "The River" with an extended harp solo. Bruce dedicated this song to the soldiers and families trying to bring peace this time of year in Somalia.

PRESS: Patricia Smith, writing in *The Boston Globe*: "In a time when the word 'populist' seems to be bandied about with giddy abandon, Bruce is the quintessential people person, just wanting to sing, needing people to hear, and then—hope against hope—needing them to

Better Days
Local
Lucky
Atlantic City
Big Muddy
57 Chs.
Prove It
Badlands
Living Proof
Fall Behind
Leap

Man's
Roll

Red Head
Gloria's Eyes
Cover Me
Badlands
Soul D
Soul's Day
USA
Real
Light
If I Should Fall
Glory
The Big Muddy
57 Chs.
E Street
Ran. A.D.
H.O.

Bruce's handwritten set list for 12/5; note "Atlantic City" wasn't played.

believe. He's a preacher with a subtle approach, a gravelly growl and the legs of a rocker, someone who sneaks up on you with the message, slaps you across the face with it, then he comes up clutching roses."

PITTSBURGH 12/16

CIVIC ARENA • PITTSBURGH, PA Red-Headed Woman/Better Days/Local Hero/Lucky Town/Darkness/Growin' Up/57 Channels/Trapped/Badlands/Living Proof/If I Should Fall/Leap of Faith/Man's Job/Roll of the Dice//Gloria's Eyes/Cover Me/Brilliant Disguise/Soul Driver/Souls/BIUSA/Light of Day//HT/GD/BJ/TR/BTR/MBR/Santa Claus

NOTES: This show was originally scheduled for December 11, but Pittsburgh gets three feet of snow the night before, making transportation nearly impossible. In New Jersey, torrential rains are the problem, causing flooding and stranding Bruce at home. He keeps his humor, joking that "the wind was blowin', trees were fallin', tidal waves were comin' in... and I said to myself, 'I GOT TO GET TO PITTSBURGH!' Then I fell asleep and dreamed." Bruce asks the audience to support the Rainbow Kitchen, a local food bank, but doesn't mention his own \$10,000 donation. Bruce is joined by former Iron City Houserockers member Joe Grushecky on "Glory Days" and "Santa Claus."

TICKETS: As this show had been postponed, the box office was giving refunds. Scalpers simply bought surplus tickets on the street for pennies on the dollar and returned them at the box office for a full refund. Still, better seats were going for anywhere between \$35 and \$70.

CORNEL'S COMMENTS: I thought I would never see the day, but this show surpassed the Stanley Theater show from 1978. Yes, this was Springsteen's greatest appearance in Pittsburgh! The crowd response for "Trapped" and "Born to Run" was truly amazing... the road has transformed this young band into an exciting and spontaneous extension of Bruce's own rejuvenated energy.

BRAD'S COMMENTS: We saw the Civic Arena marquee that read "Bruce Springsteen," and as we got closer we saw the sign also said "rescheduled." We were devastated. It was all surreal. Why couldn't they have canceled *Sesame Street on Ice* instead?

The show was outstanding. Bruce was in a great mood, smiling a lot. Although the show was a lot like the MTV special, he did do five songs that I hadn't heard at the other two shows I had been to. They might have been standard for the tour, but they were special for me.

LEXINGTON 12/17

RUPP ARENA • LEXINGTON, KY Better Days/Local Hero/Lucky Town/Darkness/The Big Muddy/57 Channels/Trapped/Badlands/

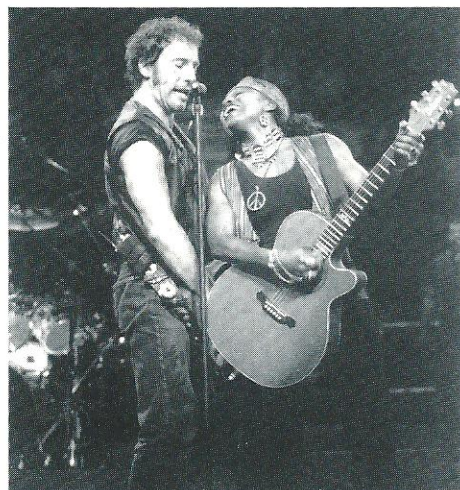


Living Proof/If I Should Fall/Leap of Faith/Man's Job/Roll of the Dice//Gloria's Eyes/Cover Me/Brilliant Disguise/I Wish I Were Blind/Souls/BIUSA/Real World/Light of Day//HT/GD/BJ/TR/BTR/MBR/Santa Claus/Working on the Highway

NOTES: The 75th and final show of the 1992 World Tour. Lexington was originally scheduled for November 21 but illness forces Bruce to postpone. Rupp is about 3/4 full. Garry Talent joins Bruce and the band for "Glory Days" and "Bobby Jean." In an incredibly poignant gesture after shaking hands with Garry, Tom Sims removes his bass and plays tambourine instead for "Glory Days," and leaves the stage for "Bobby Jean." Bruce and Garry stand side by side during the latter song. While picking up his pass and ticket at the box office, Garry tells fans that he drove from Nashville and was excited to see the show. One fan unfurls a giant banner reading "I Wish I Were Blind." Bruce acknowledges the banner as he leaves the stage for intermission and adds the song in place of "Soul Driver," albeit with a disclaimer that the song hadn't been played in quite a while (last played 8/29/92, Philadelphia).

TICKETS: Described by one reader as "a real zoo" due to the postponement and a similar situation to that in Pittsburgh.

DAVE'S COMMENTS: Having third row seats made comparing this show to others difficult because it was so immediate. I thought it was a



great show. As great as "Born to Run" is, I have always felt it to be especially weak in concert. However, the version at this concert was easily the best full-band rendition I have ever heard. This band really made it kick and it sounded great. Likewise, "Working on the Highway," one of my least favorite songs, was terrific.

PRESS: Walter Tunis, writing in *The Lexington Herald-Leader*: "The agenda was clear: establish a new touring band, work out a truckload of new material, and in the process retain a legendary reputation. The summary? Springsteen did it all."

"This was not the performance by a superstar gone soft as many had feared. It was instead a sterling showing that proved the years have neither dimmed Springsteen's intensity for rock 'n' roll or stage performing. It proved in uncompromising terms that the Boss is still Boss."

CORRECTION: "Working on the Highway" was performed as the final song, 11/15/92, Hartford, CT.

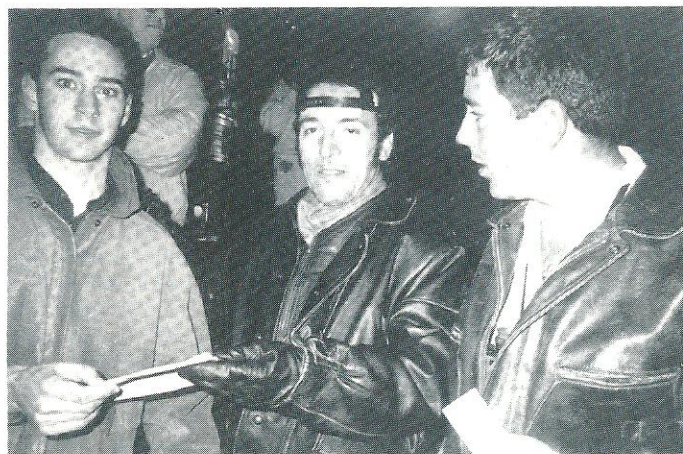
TOUR REPORTS BY Jonathan B. Pont

BRUCE TRAMPS THANKS: Our tour reports are the result of help from many fans from around the world. Please keep us informed on the European tour by sending us your comments on the shows, set lists, soundcheck and ticket reports, and press clippings. Special thanks to the following *Backstreets* subscribers: Bob Crane, Peter Abraham, Dave Wallace, Todd and Kristen Baptista, Tom Friedrich, Thomas Mihalik, Cornel Bogdan, Brad Kaplus, Kevin Jessop, Matthew and Chip Jacques, Dina Di Maio, Brian Rusk, Greg Baker, Joe Lewin, John Lewis, Bill Curtis, Jay Gelman, David Hohman, Joe Schwind, Michelle Gudelski, Mark A. Zuefeldt, Doug Baker, Brad Stalnaker, Randy West, M.E. D'Entremont, Bob and Jean Mientus, Rob Silbajoris, Susan West, Ken Baum, Jeff Svoboda, Bob Condren, Dr. Samuel Teller, Debbie May, Ron Boster, Ted Carrig and Eli, Barry M. Brooks, James Kwak, Mike Thatcher, Kirk Marley, Anthony Madott, Jay Faler, Barbara Morse, Jim Bell, Ray Martin, Malcolm Buxton, Scott Reeling, Joe Wassong, and the many others too numerous to name but who deserve your heartfelt thanks for their efforts. 🌻



CLOSE ENCOUNTERS OF THE BRUCE KIND FROM TOUR 1992/93

Top and upper middle: Chris Olsen scores big, first meeting Bruce in an LA restaurant (around the time of the Christic shows) and later he ends up dancing on the Unplugged video stage. He used both shots for Christmas cards. Far right: First Chris Corson meets the Boss backstage in Vancouver, then Bruce smells her mom's hair! Chris also gave Bruce a Vancouver Police hat for his "Glory Days" romp, which he dutifully donned, much to the delight of the "Wild Canadians." Middle right: Bruce meets with the natives backstage in Pittsburgh before his Civic Arena show in December. Bottom middle: Bruce takes time out from the busy tour to meet with fans at a local leather convention where he shows off the new rage, a two-jacket look.

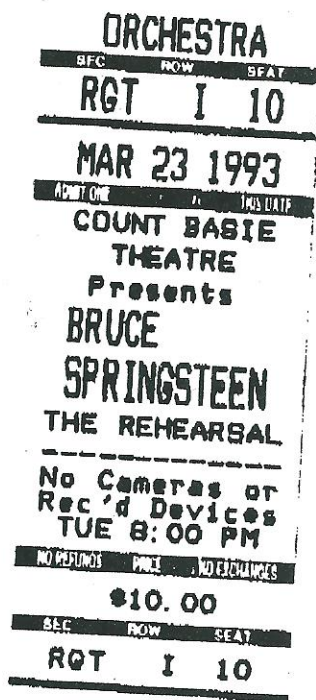


Christmas in the spring time

Bruce Rocks Count Basie

Maybe it's that New Jersey water: After three months of hanging out in the Garden State, Bruce Springsteen returned to the stage on March 23 with a stunning recreation of his tour show featuring three world premieres, numerous old gems not played for years and even some new takes of his current material. It was billed as "The Rehearsal" and after the false starts of last year (with the dull "Dress Rehearsal" and the private party fiasco at the Bottom Line), Bruce and company finally got it right. Tickets were given away on a day's notice to local food banks, on radio station giveaways, and were sold to fans at the theatre the night of the show for \$10. Proceeds were divided between the Community Food Bank of New Jersey, the Monmouth Arts Council, and the Institute for Children with Cancer and Lung Disease. Around 1,400 people attended (and unlike the Bottom Line show, almost no one was turned away) as Bruce played to an audience made up of old friends and longtime fans in the historic Count Basie Theater in Red Bank.

But it was the set list that shocked fans more than the intimate venue or the ticket price. Springsteen performed one of the most dramatic shows of his career, one that ranks with the Christic Institute concerts in 1990 and 1986's Bridge School Benefit Concert as proof that a Springsteen concert can still be full of magic. After playing almost exactly the same set at every show during the fall of 1992, suddenly Springsteen retooled his show completely. This one featured mostly acoustic material and a pared down selection from the new albums (it was also the shortest show of the last year which proves Bruce can pack a big bang in a shorter set). Of the 23 songs performed, only seven were from the two new albums, the least number from the new records at any show in



the past year. He included material from seven of his ten albums.

Springsteen seemed like a changed man. He was relaxed and had fun delving back into his catalog of material. Before playing "This Hard Land," probably one of the best songs he has ever written, he admitted his error in passing this one over: "I wrote this in 1984 and I never put it on an album. That was a mistake." He played "Achy Breaky Heart" after a joking request from the crowd, but he confessed to having thought about the song before the show. "The other night I was lying in bed thinking what song would blow everyone's mind."

And blow minds he did. Though there were some songs imported from the 1992 tour, most of the material was new to this tour. It left fans wondering whether this show was just a one-off rehearsal, as it was billed, or whether Bruce enjoyed himself enough that he'll take the new show on the road with him to Europe, and maybe back to the U.S. this summer.

—Charles R. Cross

3/23/93

Count Basie Theater
Red Bank, NJ

•*Does This Bus Stop at 82nd Street?* Last played on 12/31/75 at the Tower Theater in Philadelphia.

•*I Ain't Got No Home* Only played once before at the Oakland stop on the Amnesty International Tour, 9/23/88.

•*This Hard Land* World premiere. This song was originally recorded for *Born in the USA*, though it has never been played live or rehearsed outside the studio.

•*Better Days* Played at every show on the 1992/93 tour.

•*Local Hero* Has been played at every show on the 1992/93 tour. This version featured a slightly different guitar solo at the end of the song.

•*Viva Las Vegas* World live premiere. Originally released on the compilation album *The Last Temptation of Elvis* in September, 1989. Rehearsed several times at soundchecks during the 1992 tour but never played.

•*All the Way Home* A song Springsteen originally wrote for Southside Johnny, which appeared on Southside's *Better Days* album. Bruce performed the song three times in 1992.

•*Tougher Than the Rest* Performed infrequently on the 1992 tour and not played since 7/25/92. This is the first performance of this song since the Christic Institute shows without Patti Scialfa on backing vocals.

•*Point Blank* First performance since 6/30/85 and the first ever acoustic version.

•*When You're Alone* World live premiere of this song originally released on *Tunnel of Love*. The song was rehearsed during soundchecks in 1988 but was never performed in concert. "Valentine's Day" is the only song from *Tunnel* that remains to be played.

•*Human Touch* Frequently performed during the 1992 tour, though surprisingly not played at every concert. This version

featured a new guitar solo.

•*Because the Night* Only played a handful of times in 1992.

•*Achy Breaky Heart* This was the first time Springsteen covered the Billy Ray Cyrus hit and one of only a few covers Bruce has played during the 1992/93 tour.

•*Blinded by the Light* Not performed since 4/8/76, Cleveland. This song was rehearsed in a soundcheck toward the end of the *Born in the USA* tour but it was not performed then. This was the first acoustic version of this song in 20 years. Roy Bittan accompanies on final verse.

•*My Hometown* Played during the early part of the 1992 tour. Last performed 8/28/92.

•*The Promised Land* Last played 10/15/88, Buenos Aires, final show of the Amnesty International Tour. Springsteen has played this song acoustically on at least three occasions: at the SOS Racism rally in France in 1988, and twice in duets with Jackson Browne at Survival Sunday (6/14/81) and Rally for Disarmament (6/12/82).

•*Leap of Faith* Played at every show in 1992, but Bruce jumped from the speakers rather than into the audience.

•*Man's Job* Played at every show on the 1992 tour.

•*Roll of the Dice* Played at every show in 1992. This performance included an extended chorus from Solomon Burke's "Everybody Needs Somebody to Love" at the end of the song.

•*Bobby Jean* Frequently played during encores in 1992.

•*Glory Days* Played at every show in 1992. Max Weinberg joins on this song.

•*My Beautiful Reward* Played at almost every concert in 1992.

•*Janey, Don't You Lose Heart* Performed only once, 9/27/85, Los Angeles, with the full band. Originally recorded for *Born in the USA*, "Janey" appeared as the B-side of the "I'm Goin' Down" 45. Dedicated to Barbara Carr. First acoustic performance.



BORN TO BIT?

FROM THE WALL OF SOUND TO MASTERSOUND,
BORN TO RUN HAS BEEN A DIGITAL NIGHTMARE

By Erik Flannigan

A newly-remastered gold CD edition of *Born to Run* was finally released in December, but for Springsteen fans, the early Christmas gift of a much improved version of Bruce's 1975 *tour de force* turned into a lump of coal because of mastering problems. The CD was immediately recalled and it has left many fans wondering what went wrong and why the long process to release a proper digital version of one rock's classic albums has been so marred by mistakes.

Born to Run was one of the initial offerings in the much-ballyhooed Sony Mastersound CD series announced last June, a series that would take advantage of Sony's new "Super Bit Mapping" process. The idea was to market limited edition, specially-packaged CDs of classic albums from the Sony catalog. Each would be given special attention during the mastering process to insure that the Mastersound editions would become the ultimate version of the works. A Sony executive compared the Mastersound CDs to hardback books in terms of the quality level the series hoped to achieve. This theory has been applied previously by Mobile Fidelity and DCC Compact Classics who have been successful in producing and marketing "ultra" compact discs.

Production delays held up the first wave of Sony releases for months, and when the Mastersound disc was finally issued in late December, every copy was marred by a mastering problem that cut off the first note of "Thunder Road" and made skipping through the rest of the tracks impossible. The track number index points, silent markers a CD player reads to identify the beginning of a song, were incorrectly placed one second (0:01) into each track on the *Born to Run* Mastersound edition. The only way for a CD player to "know" where a song begins is by reading one of these index points encoded into the disc at the appropriate position. The incorrect encoding on *Born to Run* meant that if you wished to skip through the disc track-by-track, the song chosen would start at 0:01 instead of 0:00, thereby clipping a note or two from the beginning of each track. The indexing problem primarily effects the accessing of individual tracks (if the disc were played straight through, you'd never know the difference), but unfortunately the initial index point marking both the beginning of the album and the song "Thunder Road" was also incorrectly placed. Because of the inaccurate placement, the CD starts one second into the song, missing the opening note. The only way to hear all of "Thunder Road" is by manually backing up the disc one second before the index point, a feat difficult on many CD players while not possible at all on others. Even making a tape from this CD with the flaw becomes tricky.

The screw-up may sound like a minor quibble to some, but on a limited edition CD carrying a list price of \$30 and touted as the ultimate compact disc edition of the album, some critics argued the error was inexcusable. Since the gold content of the disc has nothing to do with the improved sound quality (it's the careful mas-

tering and use of proper tapes), the whole concept of gold CDs is a sore point with many consumers in the first place. Why should someone have to pay extra to hear *Born to Run* properly on CD, was an argument made by some. Is it fair to have a \$15 good CD and a \$30 better CD when the medium itself has been described from its inception as "perfect sound forever"?

And the complaints didn't end there. What was advertised as special packaging turned out to be an unnecessary long box (generic across the series and ecologically wasteful) which opens to reveal a fold-out paper sheet reproducing the album's original gatefold cover. No new liner notes or photographs were added to make the package unique. A sticker on the shrink wrap of all the CDs in the series claimed the discs would be four color picture discs, though the Bruce disc is a rather poor reproduction of the album's black and white cover, obviously shot off distant generation artwork. And even more strangely, the jewel box holding the CD contains no booklet, leaving the liner notes and cover art stuck to the long box, which, because of its size, is sure to be stored separately from the CD.

According to a report in the *ICE* Newsletter, the indexing problem occurred at the manufacturing plant. Amy Herot, project director for Sony Mastersound, told *ICE*, "It's a sorely embarrassing point, which we're glad to admit to. Normally, when things are manufactured (in the U.S.) we have excellent quality control guys at the plants who call us if anything doesn't sound right. But those things are out of our control at a manufacturing plant that isn't ours, and is located in Japan." At present, Japan is home to the only CD plant in the world capable of making gold CDs.

Sony executives were less sympathetic to packaging complaints: "We also wanted (the white external boxes) to become a collection," Sony Legacy Vice President Jerry Shulman told *ICE*. "What they can do is throw out the silver disc (from the original CD) and use the gold disc in the existing jewel box. Or they can take the booklet out of the previous CD and insert it into the Mastersound jewel box. Let them mix and match." This sort of solution is hardly satisfying considering the cost Sony is charging for these top-of-the-line releases.

In December, Sony pulled remaining copies of the *Born to Run* Mastersound edition from stores and announced they would manufacture a corrected disc and exchange defective CDs. At presstime, the corrected disc was scheduled for release in May. Anyone wishing to exchange the disc must first call Sony's quality control number to register their complaint. Operators have told callers they would receive a letter detailing how the returns will be handled, though again, at presstime, the letters had just been mailed. Sony's toll-free quality control line is (800) 255-7514, or in New Jersey call collect (609) 722-8224. Herot also told *ICE* that Sony may do "something special" for consumers who exchange their CDs.

Because of collector demand, it has become impossible to find the CD after the recall effort. Sources estimate the initial press run of this CD at around 10,000 and the vast majority of those pressed

were recalled. Many collectors have since sought out the Mastersound edition simply because the rarity of this version is so great they are speculating it will increase in value (and at the very least one will be able to exchange it for a better copy at a future point). In the collecting field anything that gets recalled gets attention, which creates demand, which is the case with this CD.

Considering the amount of bad publicity, not to mention bad will the mispressing has caused, it's surprising that Sony has been so slow in replacing the discs, or at least notifying consumers what to do. Part of the problem is that both the manufacturing and the approval processes must be repeated, and the company is obviously taking its time to make sure the new disc is correct and free of errors.

As for the future of the Mastersound series, Sony plans six to twelve titles this year and more in the future. No other Springsteen titles have been scheduled, but *Darkness on the Edge of Town* is a good bet as the next gold Springsteen CD.

Indexing and marketing objections aside, most consumers who purchased the *Born to Run* Mastersound CD seemed happy with its improved sound quality. One consumer writing to *ICE* said: "the arrangements on 'Jungleland,' 'Tenth Avenue Freeze-Out' and 'Born to Run' come to life with more detail, soundstage and musical sounds." Columbia had previously upgraded the standard *Born to Run* CD some years back, as the original CD from the early '80s was made from sub-standard LP production tapes.

But even in its Mastersound edition (which presumably used two track master tapes and employed new 20-bit mastering techniques to keep the sound as close to the original recording as possible), *Born to Run* rivals *Nebraska* as Springsteen's poorest sounding CD. Certainly the current *Darkness* and *The River* CDs should be much better than they are, but they can and eventually

Is it fair to have a \$15 good CD and a \$30 better CD when the medium itself has been described from its inception as "perfect sound forever"?

will sound better as those CDs are upgraded. The Mastersound edition of *Born to Run* is probably as good as this album is going to sound, the result of a number of factors. One can only speculate on some factors, but educated analysis and Springsteen history do provide some clues.

If you want to hear one of Springsteen's albums in truly revelatory quality, pop the CD of *The Wild, the Innocent & the E Street Shuffle* into your CD player. A comparison between the original LP and CD immediately reveals the now familiar details the digital process can illuminate. Versus its vinyl

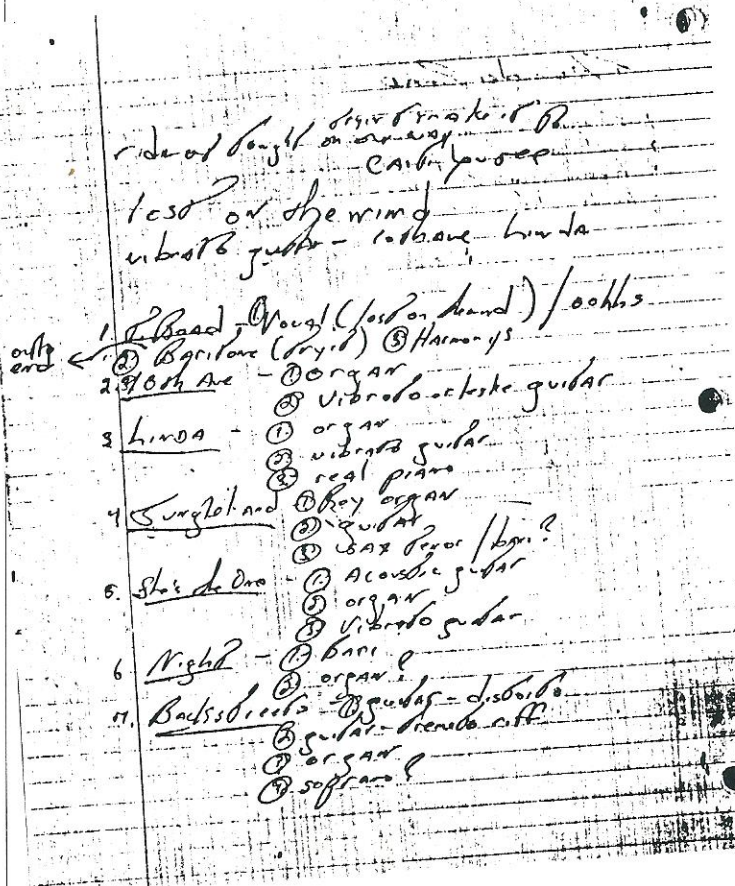
counterpart, the *Wild & Innocent* CD leaps from speakers. The highs are higher; the lows are lower. The entire image of the sound seems to have moved forward ten paces, and the instrument separation, especially in the case of Vini Lopez's drums and Springsteen's guitar, is phenomenal compared to the muddled, compressed LP.

In the case of *Born to Run*, Sony has finally succeeded in making a CD that at best sounds as good as the finest LP editions (half-speed mastered or Japanese pressings). A comparison between such a vinyl source and the Mastersound CD will undoubtedly show the CD comparable, but not capturing a fraction of new detail of the *Wild & Innocent* disc. The Mastersound *Born to Run* is clearer, but it remains a remarkably low-fidelity recording. The bass notes never reach down; the cymbals never ring out. The entire soundscape resides in a very narrow range deep in the heart of your speakers. Since Sony says they used the stereo master tapes, the conclusion must be that the master tape sounds just like the CD.

So why is the *Born to Run* master tape so low-fi? A good deal of the answer is rooted in the production and recording process behind the album. First, and most obviously, there's the Phil Spector influence. Bruce has said many times that he was hoping to achieve Spector's "Wall Of Sound" style on the album — a sort of compressed, booming, big room sound so integral to the records Spector made with groups like The Ronettes. Second, the album was recorded to meet the reproduction capability of the LP format. That medium's inherent limitations meant that the recording didn't need the kind of dynamic range and wide frequencies a CD is so capable of reproducing. This leads to the third point: overdubbing.

The "Wall Of Sound" on *Born to Run* was created through a significant amount of overdubbing. The process is simply the recording and layering of instruments on top of each other to achieve a fuller sound or to add more instruments than the recording inherently allows. Too many overdubs, however, can degrade the sound. Certain overdubbing effects require the master recording of a particular instrument to be copied from the original tape, decreasing fidelity. With each step down, the range of frequencies (highs and lows) is decreased. This is undesirable, but in 1974-75, substantial overdubbing still kept fidelity at a level good enough for LPs. Eighteen years later, this low fidelity sounds thin and compressed when played back on CD.

The Wild & Innocent, though certainly not without overdubs, is a much more conventional recording than *Born to Run* is, and as a result, sounds much better today though it was recorded more than eighteen months earlier. To illustrate how much more complicated the recording of *Born to Run* had become, bear in mind that the entire second album was recorded in well under eight weeks, whereas just the song "Born to Run" was nearly six months in the making and problems crept up in the *Born to Run* sessions, some likely the result of the much more complicated recording process.



Springsteen's original production notes from the *Born to Run* sessions indicate his extensive tinkering in the studio.



Little Steven, without giving specific details, has said in interview that he noticed and pointed out a "screw-up" during the session that had gone completely unnoticed by the principals.

Evidence of the problems with the recording are most obvious on the released version of "She's the One" which for reasons unknown, has appeared in mono on all pressings of the album in every format (vinyl or CD). It's unlikely this one-song deviation from stereo was intentional, and it may indicate further mix-ups, confusion, or even lost tapes. A close listen to the fade out of this song also provides proof of extensive overdubbing: You can clearly hear an overprint of another take on the recording. This overprint, or print through as it would be called by an engineer, sounds like an echo as a small part of the song is duplicated over the fade out. This error has also been repeated on every pressing of the album in every format (though it is much easier to hear on the new Mastersound release) which would suggest that the master tape used for the pressing of the album contains this flaw.

The master tape of *Born to Run* I have previously referred to is the two-track master. This tape is the result of the mix down process, where the individual tracks (each normally handling a specific instrument) from a multi-track tape are blended into two stereo channels on a separate tape. This means the multi-track tape is actually one generation better than the stereo master, and therefore better quality. So the question is, why didn't Sony use the multi-track session tape to remaster *Born to Run*? They used a multi-track tape to remaster the Mastersound CD of Bob Dylan's *Blonde On Blonde*. That tape had only four tracks, but in order to utilize it today, an engineer had to remix it to two tracks, attempting to match the original mix and balance done in the '60s. He came close, but Dylan fans have already noticed subtle differences between the remixed CD and the original album: certain instruments are louder than before and some song fade-outs are longer. Even with only four original tracks it was impossible to mix the album exactly as it had been done three decades ago.

It's interesting to compare the *Blonde on Blonde* Mastersound release with the gold disc of *Highway 61 Revisited* that was recently released by the small DCC label. DCC takes a different approach to remastering classic albums and on this release they used the two-track stereo masters of the album and re-equalized the tapes to increase their sweetness. Though the result produced an album that sounds different than the original LP, in this instance most Dylan fans have been impressed by the clarity and warmth of the gold CD. Sony's approach has been more conservative which means a more faithful reproduction of the original album, though the final result may have a flatter sound than a release from DCC.

Trying today to remix 16 tracks from the *Born to Run* multi-track master tapes to two tracks — overdubs, possible mix-ups and all — would certainly have resulted in even more differences than the Dylan CD. Springsteen himself couldn't remix the album and get the same result he achieved in 1975. Who knows what condition those heavily overdubbed multi-track tapes are in? A decision was made to preserve the original sound of the album, which would have been seriously effected by remixing, even if the process could have improved the overall sound quality. As a result, *Born to Run* will probably never sound better than it does today if it's original complex mix is to be retained.

Sony will no doubt correct the problem that plagues the original *Born to Run* Mastersound release and the first edition, mastering error and all, will probably be collector's items. But as Springsteen's old CDs are slowly updated to gold CDs (and home Mini-Discs and Digital Compact Cassettes and CD-ROM releases) a whole new series of questions are raised which ultimately challenge the way we listen to these albums. Bruce Springsteen originally wrote and recorded the songs on *Born to Run* hoping they would sound great on a 1975 model car radio. Springsteen pulled that one off, but both his work and his audience have moved beyond those highways into uncharted digital autobahns. 🚗

BARBARA PYLE PHOTO

ON COLLECT ING

By Jeff McDermott
and Lynn Elder

For the benefit of our readers, *Backstreets* provides ratings of unauthorized releases currently in circulation. Don't write us asking where these can be obtained. *Backstreets* in no manner, shape, or form endorses these recordings. These reviews are provided by our columnist solely for informational purposes. Despite these words of warning, some collectors will still seek this material out, and for those collectors, our reviews should help you steer clear of the real losers.

Unauthorized CDs are growing in numbers and with that growth, expect some real rip-offs—our advice is let the buyer beware, and demand to listen to material before you buy it. Each title here has been rated for packaging, performance and sound quality on a scale of one to ten, one being awful, and ten being quality generally found in legitimate releases.

•The Unsurpassed Springsteen Volume II

(Yellow Dog Records)

Packaging: 7

Sound Quality: 9

Performance: 10

This second volume of a rumored total of eight presents parts of shows from Max's Kansas City in 1972 and 1973. The 75 minute CD captures some really beautiful renditions of songs from Bruce's first two albums such as a spontaneous "Circus Song," during which Bruce forgets the "midget" lyric and ad libs for a few bars. This volume also offers a fair amount of unreleased material such as "Vibes Man," followed, appropriately, by a very beautiful "New York City Serenade." The instruments, especially the piano of the magical David Sancious, are surprisingly well-mixed and fans should particularly enjoy the renditions of "Sandy" and "Spirit in the Night."

The band was in peak form this night and the talents of Vini Lopez really stand out, especially on "Zero and Blind Terry." The beat begins as a march, reaches a

crashing crescendo, finally arriving in a subtle tympani-style beat. "Thundercrack" appears twice on the disc, taken from both shows. Obviously a crowd favorite from the crowd's reaction at the opening chords, the inclusion of the 1972 and 1973 versions allows the listener to trace the song's maturation.

Like the other Yellow Dog *Unsurpassed* releases, this features a nice color foldout cover. But the real value here is the quality and content.

•WBCN Studios, 1973

(Great Dane Records)

Packaging: 6

Sound Quality: 8

Performance: 10

At 28 minutes, this CD is the longest bonus CD issued by Great Dane and included with their *Follow that Dream* fanzine. The disc even comes in a nice color sleeve and has an additional photo on the back. Recorded and broadcast by a Boston radio station, everything about this CD make it by far the best Bruce bootleg EP available on CD. Two songs, "Bishop Dance" and "Song to the Orphans," appeared previously on the *Acoustic Tales* CD but the remaining three selections were previously unreleased. The most interesting songs is the much-slowed version of "Does This Bus Stop at 82nd Street." During the first measures, Bruce explains how he wrote it in three parts at various locations. Also entertaining is how Bruce introduces the band as if they were actual family members.

•Saturday Night Live

(Great Dane Records)

Packaging: 7

Sound Quality: 8

Performance: 9

Although this is the shortest EP available from Great Dane, this CD captures the entire SNL performance from last spring in excellent quality. It is also packaged in the familiar cardboard sleeve but with an attractive full-color cover and two-tone full-length shots of Bruce and the band on the back. Notable here is the unique treatment that "57 Channels" gets, sort of a mix between the LP version and the live version it evolved into. A passionate version of "Living Proof" is performed, and a

strained vocal cord performance of "Lucky Town" is offered up as well. Worth a listen.

•Bound for Glory

(Flamingo Records)

Packaging: 8

Sound Quality: 9

Performance: 10

Definitely one of the best new releases of early Bruce mate-



rial, this CD actually fills in some missing segments from several recent releases. Two songs from Max's Kansas City in 1972—neither of which appear on Volume II of *The Unsurpassed Springsteen*—are included here. Additionally, "Blinded by the Light" is offered from Bruce's very first radio broadcast on January 10, 1973, although the song fades to an end during the first verse. This is a real shame since Bruce is enthusiastic about this, his first single, and asks the entire studio to sing along on the chorus. Bruce even offers to sign the labels of the copies of the 45s!

Another highlight is "Kitty's Back" from a 1974 show at the Bottom Line. This may be the jazziest version of this song. Another gem is the previously unreleased version of a 1972 demo called "Look Toward the Land." This country-flavored, haunting tune consists of drums, guitar, and piano. Another rarity is the 1975 Christmas greeting for WHFS radio from Bruce, Clarence, and Miami Steve. A whopping 72 minutes, this disc features great packaging, too: a great 1972 photo of Bruce and the band, the cover folding out to reveal a couple more black and white offstage pictures of Bruce.

•Warming Up the River

(Unbelievable Music)

Packaging: 4

Sound Quality: 6

Performance: 8

Recorded in September,

1980, this good quality recording offers 13 songs from *The River* tour on a 73 minute disc. The best part of this set is hearing Bruce experimenting and getting an opportunity to hear Bruce perform without any crowd noise. Clarence and Bruce work out and rehearse their duet for the new version of "Fire" and everyone gets loose on "10th Avenue Freeze-Out." Other highlights include Bruce explaining how he wants the chorus of "Cadillac Ranch" to sound; he abruptly stops "Racing in the Street" and tries another take; and he gives direction about other staging issues.

The sound is well-mixed but in mono. It was taken from a professional video that was shot of the band rehearsals in Pennsylvania before the tour. The packaging, however, is horrible, consisting of a photo of a few trees. All in all, however, this is an interesting glimpse of Bruce getting ready to hit the road.

•Down by the River

(no label given)

Packaging: 5

Sound Quality: 6

Performance: 8

Consisting of 18 takes of 15 songs, 13 of which did not make it on to *The River*, this is the best collection of *River* outtakes available on a single disc. The cover photo is a double exposure of a grinning Bruce and the back photo has him on stage with the E Street Band. Over 66 minutes of music is complemented by the live feel these songs have, probably because much of the final production is missing.

What distinguishes *Down by the River* from other *River*-era outtakes sets is that it really rocks. Previous sets have been a bit more rockabilly, but "I Wanna Be Where the Bands Are" and "Roulette" place this in the rock category. This CD could be a follow-up to *Born to Run* more than it is an embryonic version of *The River*.

•Living Proof

(Crystal Cat Records)

Packaging: 5

Sound Quality: 7

Performance: 6

This CD has the honor of being one of the first to come out from the recent tour and documents the second show in

Stockholm, June 17, 1992. The sound quality is excellent and gives a dramatic and accurate reproduction of the show.

The problem here is the Swedish audience who clap and cheer at Bruce's every move. The audience is more into the show than any US crowd this past year so the disc is fun but the crowd can pose a distraction. Bruce was also a little rusty when the tour started in Stockholm but he does have more enthusiasm here for the new material than he had at any other stop. Overall, this title is recommended for fans of the new tour or anyone wanting a document of the start.

• **The Demo Tapes**
(Traveling Productions)
Packaging: 9
Sound Quality: 9
Performance: 10

The follow-up to *Forgotten Songs*, *The Demo Tapes* follows the precedent set by that CD by offering the oft-bootlegged *Demo Tapes* album in the best-ever stereo fidelity direct from the original acetates. Thankfully, this collection is not marred by the digital mastering drop-outs and scratches that plague *Forgotten Songs*. *The Demo Tapes* features several songs not yet available on the Unsurpassed series including a song called "The Word" (incorrectly called "The Song") and a great organ version of "Street Queen." At 43 minutes—50% longer than *Forgotten Songs*—this contains nearly twice as much material. Lyrics, along with the number of songs and more consistent quality actually combine to make *The Demo Tapes* a greater value than *Forgotten Songs*.

• **Wembley Night**
(Crystal Cat Records)
Packaging: 8
Sound Quality: 8
Performance: 8

This set is one of the better CDs from the current tour, delivering excellent sound with well-done packaging. These three CDs cover Bruce's July 10, 1993 show in London with a few of the other songs from his London stand thrown in for good measure. Though the show on the 10th may not have been the best of the tour, the recording used here is superior to most that have been traded or bootlegged so far. Crowd noise has been kept to a

minimum, which, considering how loud European fans can be, is a miracle.

The set is rounded out by another eight songs from four other shows which is a nice way to fill the CDs and capture the whole tour. Though the sound on these additional songs are not quite as solid as the show on the 10th (and there are some digital drop-outs), overall this is a very listenable CD and one that fans of this tour may want to pursue.

• **Here's to Yah**
(Turtle Records)
Packaging: 8
Sound Quality: 8
Performance: 9

This three-CD set captures Bruce's performance at Atlanta's Fox Theatre, 9/30/78. This show was one of five to be broadcast on the *Darkness* tour, but is perhaps the least circulated and always in lesser quality than others due to thunderstorms all over the south east that night. Nonetheless, the sound quality here is quite good. A fabulous double DigiPak marks a first for Bruce bootleg CDs. Great photos are used, but they're from 1984.

First and second set openers "Good Rockin' Tonight" and "Night Train" respectively, combine to make this title a good bet for collectors.

• **The Lost Acoustic Show**
(Post Script)
Packaging: 6
Sound Quality: 6
Performance: 10

At 75 minutes, this CD documents most of Bruce's set from the second night of the Christic Institute Benefit Concert. "My Hometown" and the brilliant "Across the Borderline" are deleted. The cover photo is a rehash of a familiar image of Bruce with insets of Jackson Browne and Bonnie Raitt.

The sound quality is about the same as the other Christic bootlegs available, but this title is noteworthy because it is from the second night.

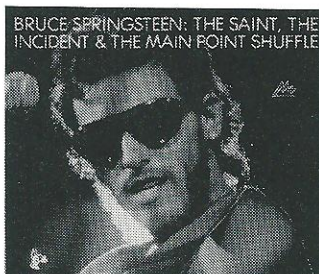
• **The Human Demos**
(Flamingo Records)
Packaging: 6
Sound Quality: 6
Performance: 8

Combining a few outtakes from *Human Touch* with a stellar bar band performance from

1989, this set makes a good, if somewhat obvious, collection. The 50 minute disc is housed in a cardboard sleeve and features a color photo from the *Human Touch* liner notes. The cover is also nothing special.

Unfortunately, gems like "Trouble River" and an alternate "I Wish I Were Blind" were culled from a cassette that was only marginal in quality.

The bar performance features Bruce, Max, and Nils on "Not Fade Away," "In the Midnight Hour," and Nils singing lead on "Lean on Me." Fortunately, this is from a slightly better sounding cassette source. An interesting release, at best.



• **The Saint, the Incident, and the Main Point Shuffle**
(Great Dane Master's Plus Series)
Packaging: 9
Sound Quality: 9
Performance: 10

The initial version of this title was released a couple years ago and was considered a must-have at the time. This set has been enhanced and each CD was lengthened by a couple minutes. Other than a Master's Plus symbol on the front and back covers and an updated CD advertisement for Great Dane and Templar, the packaging remains the same (See *Backstreets* #34/35). This volume establishes a new standard for sound quality, ahead of classics *You Mean So Much to Me* and *Piece de Resistance*, due to the clearer high end and the phenomenal presence of Bruce's vocal. You might actually believe that Bruce is singing in your living room on "Incident."

Despite a few places where the sound level drops off slightly or the stereo balance wavers (and an encore of very good quality, but certainly not the superior quality of the previous songs), this set may qualify as the best Bruce bootleg thus far.

CD BRIEFS

★★★ 1/2 *Fifty-Seven Channels and Bruce Plugged In*
(The Beat Goes On)
Packaging: 8
Sound Quality: 9
Performance: 9

This 2 CD set includes entire MTV performance and 8 tracks from the Amnesty tour in Argentina, 1988.

★ *Fourth of July in Barcelona*
(Mosquito)
Packaging: 4
Sound Quality: 2
Performance: Hard to Tell

Dismal show from European tour. Sounds like applause on a loop tape. Best to avoid this one.

★★★ *The Last Great Show*
(Silver Rarities)
Packaging: 6
Sound Quality: 6
Performance: 10

A 3 CD set from the final night at the Meadowlands in 1984. A great "Backstreets," and encores "Drift Away," and "Two Hearts" with Little Steven. One of the better audience recordings.

★★★ *Plugged*
(Red Phantom)
Packaging: 7
Sound Quality: 8
Performance: 8

This 2 picture-CD set compiles *Unplugged* and *Saturday Night Live* performances.

★★ 1/2 *Lucky People Everywhere*
(Living Legend)
Packaging: 4
Sound Quality: 7
Performance: 7

Messy compilation includes snippets of Stockholm '88, Capitol Theater '78, and a great "Twist and Shout" from the Rock 'n' Roll Hall of Fame in 1988.

★★ 1/2 *Wild New Jersey*
(Front Row)
Packaging: 9
Sound Quality: 5
Performance: 9

A 3 CD set from 7/31/92. Tremendous show includes the premieres of "Cross My Heart," "Pony Boy," and an encore that begins with "Prove it All Night." Great packaging, too, but sound taken from a mediocre source hinders this title.

Advent of the mini-disc, new live track

'Born to Run' Mastersound CD recalled

Despite the absence of a third single for fans in the US, a slew of rare or foreign releases has kept collectors on their toes. The release—and subsequent recall—of the Mastersound edition of the *Born to Run* CD, a new single in Europe and Canada, promotional CDs in the US, and even a Springsteen song released on a soundtrack were all part of an interesting winter for Bruce collectors.

The long-awaited Mastersound edition of *Born to Run* was recalled by Sony almost as soon as it was released. Due to an error in the mastering process, the entire CD was indexed improperly, resulting in an individual song starting a second or two before its assigned track did. Although the defect was obvious on "Thunder Road," it effectively disappeared if one played the disc from start to finish without interruption. The recall sparked an increase in demand for the CD and Sony scheduled the corrected version for release May 20.

Housed in something akin to the longbox, the package featured a fold-out lyric sheet and a plastic recessed tray that held a standard jewel case. Unlike the limited edition promotional Mastersound CD released last year, the commercial version had a 24-karat gold playing surface and the *Born to Run* cover shot etched in black on the label side. The jewel case itself, however, had no insert. The packaging was difficult to make heads or tails of, as the longbox doesn't fit in conventional storage and the jewel case has no insert. Some fans reported keeping the insert and trashing the longbox altogether.

Despite these shortcomings, most listeners were duly impressed with the new-found sonic clarity that had eluded previous masterings.

Holland, Australia, and Canada released "If I Should Fall Behind" as a CD5 that included a live version of the track taken from the *Unplugged* performance

last fall. Although the song was included on the commercial release of the home video, collectors sought the CD5 for the obvious attraction of having the live track on compact disc. In an unusual circumstance, neither the type on the sleeve nor that on the disc indicated where the live track was taken from, requiring stumped fans to engage in a little detective work to determine *Unplugged* as the source. Album tracks "Meeting Across the River" and "One Step Up" also appear on the CD5. While Sony UK originally planned to release the title as a commercial CD5, it was relegated to a promotional release at the last minute, and remained unreleased entirely at press time.

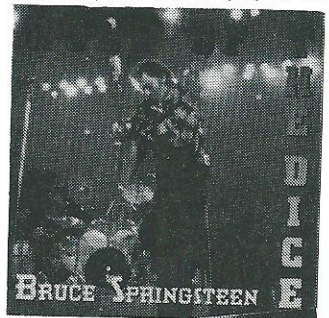
But the release of "If I Should Fall Behind" also marks a sad note for the collector: there was no vinyl 7" released. This is the first time in Bruce Springsteen's career that a commercial single has not been released as a 45.

"Roll of the Dice," meanwhile, was released as a CD5 in Japan. The bonus tracks were the live "Leap of Faith" and the *Human Touch* outtake "30 Days Out," both of which had been released previously in Great Britain. The Japanese single, however, featured the lyrics to "30 Days Out" printed in a 16-page booklet. Also printed in the booklet are set lists (most of which are incorrect) from several of this past summer's shows and plenty of Japanese type. The jewel case is complemented by a vertical obi. "Roll of the Dice" continued the trend of singles to be released on a format other than vinyl.

Sony France released "Lucky Town" as a single on several different formats, including CD5, 7", and cassette single. Again, the bonus tracks were the live "Leap of Faith" and "30 Days Out."

Domestically, two promotional CDs had Springsteen fans abuzz. The first was the seasonal holiday sampler from Columbia, *Sampler Claus*, which featured "Merry Christmas Baby." Artists

as diverse as T Bone Burnett, Shawn Colvin, Frank Sinatra, and Duke Ellington appear as well, all performing Christmas tunes. The second item was an extremely limited issue of "Growin' Up" from *Unplugged* on a recordable CD. The new format, which allows one to record directly onto CD, and can be played on



conventional players, is not yet widely available. The promotional disc was extremely limited, sent only to a handful of radio stations to coincide with the commercial release of the *Unplugged* home video.

But the "Growin' Up" recordable CD wasn't the only Springsteen release to appear on a brand-new format. In the fall, Columbia issued five Springsteen albums (*Born to Run*, *Born in the*

USA, *Tunnel of Love*, *Human Touch*, *Lucky Town*) on the brand new mini-disc format. The mini-disc itself resembles a futuristic hybrid of a CD3 housed inside a three-inch floppy disc. A unique feature of the mini-disc format is the display of the album's title when the disc is loaded. Likewise, the title of each track is displayed when the song starts. Packaging resembles the size used for cassettes. The price (around \$17 each) and the perception of some consumers of the format's redundancy may send the mini-disc the way of the Edsel, making these five Springsteen titles unique collectibles.

Additionally, Sony issued a promotional mini-disc to retail along with a machine for in-store listening. "Human Touch" was a featured track, along with "Drive" from R.E.M. and others by Mariah Carey and Pearl Jam.

To commemorate their silver anniversary, WNEW-FM radio in New York released the *Classic Rock Box* as part of Polydor's *Chronicles* reissues series. The four-disc set benefits the Nordoff-Robbins Music Therapy Foundation. Springsteen appears twice, leading off disc four with "Thunder Road" and being covered by the Patti Smith Group earlier on "Because the Night." Tracks by Lou Reed, the Clash, and Dire Straits are also used.

Realm Records released *Rock 'n' Roll Fantasy—the Ultimate Rock Album* with an undetermined Bruce track (an earlier benefit released by Realm used "Badlands").

And what better way to complete a collecting season than with a Springsteen song used in a movie? The British comedy *Peter's Friends* used "Hungry Heart" and it appeared on the soundtrack *Peter's Friends—The Album*, released by Epic Soundtrax (EK 53439). Songs by the Pretenders, Eric Clapton, and Al Green appear as well. While the movie *Risky Business* used "Hungry Heart," the song did not appear on the soundtrack.

CLASSIFIEDS

PERSONALS

WELCOME TO THE WORLD MICHAEL TODD
Borton, January 9, 1993. Living Proof.

PAULA WOULD LIKE TO TALK TO OTHER
Bruce tramps around Muskego. I really like to talk on the phone so I would very much appreciate other Springsteen fans who could spare me the time. Call (414) 674-0923

KIMBERLY, SHOW A LITTLE FAITH, THERE'S
magic in the night. From small things, mama, big things one day come. I came for you. I love you with all the madness in my soul, Seth.

DOUG, TAMMY, RICH, AND DAVE. THANKS
again for the company on that one Rocktober day. Your Soul "Driver." Dave S.

MY BEAUTIFUL NENE: OUR OPENING NIGHT
July 23rd. And so many nights to go. I'll wait for you. Saul.

SECOND GENERATION BRUCE FANS AGED 11
and 9 seek similar in US as penpals. Write to Lawrence and Matthew Thomason, 45 The Fairway, Alsager, Staffs., ST7 2BD England

MARCO, I LOVE YOU AND I HOPE YOU
have a wonderful birthday and all this is a great surprise!

STEVE: MET YOU AT MEADOWLANDS LAST
summer. You were with Randy and a girl. That wasn't my boyfriend with me. Write Jami, P.O. Box 143, Fleetwood, NY 10552-0143

WANTED

WANTED: SPRINGSTEEN FANS FOR HUGE
catalog of Bruce Springsteen CDs, overseas vinyl, and video. Great prices and service. Write to: Ten Mile Music, 13722 Nicolle Ave S #135, Burnsville, MN 55337.

LOOKING FOR NOV. 10, 1992 VIDEO FROM
Nassau Coliseum, NY. Call Jami (914) 668-7716

BRUCE 92 AUDIO, VIDEO WANTED
especially 10/2, 10/3 Phoenix; 10/26 Denver; 11/18 Charlotte. Have lots to trade. Your list gets mine. Tom Harry Jr., 10620 Liberty Rd., Randallstown, MD 21133

ALL SPRINGSTEEN TOURS TO TRADE!
Your list gets mine. Christopher Brittin, 101 MacIntosh Lane, North Wales, PA 19454

WANTED: VIDEO TAPES, PHILLY SHOWS,
8/28/92, 8/29/92 and 12/7/92, 12/8/92. Ken MacCready 1738 Acorn Dr., Reading PA 19608

WANTED: PHOTOS/VIDEOS OF INDIAN-
apolis, 12/5/92 and Lexington, 12/17/92, shows. Contact: Jan Thomas, 8227 Lakeshore Circle, #4524, Indianapolis, IN 46250

WANTED: PHOTOS FROM AMES '92, TAKEN
at the Ames airport and outside or inside the arena. Call Ron, (816) 221-9287

TAPES TO TRADE! YOUR LIST GETS MINE.
E.F., Forn 33, 08208 Sabadell, Barcelona SPAIN

JEMS IS LOOKING FOR AUDIO AND VIDEO
master tapes from Springsteen's 1992-93 tour and previous tours. We are only interested in persons with Springsteen master recordings who wish to trade for copies of the same. Please note that JEMS does not and will not ever sell tapes. JEMS has a substantial number of master recordings from 1974-1992 in a library that includes thousands of shows by hundreds of artists. We can trade on virtually any audio or video format available. DAT/S-VHS preferred to maintain highest quality. Send your masters lists, or general list with masters noted to: JEMS, PO Box 11081, Tacoma, WA 98411, USA. Thanks.

LOOKING FOR VIDEO OF WTAE-TV NEWS
from Pittsburgh, 12/16/92. I would like to get a copy of the news clip taped at the arena. Also I am looking for video from Auburn Hills, 8/17/92 or 8/18/92. Write Judi Johnson, 33550 N. Hampshire, Livonia, MI 48154 Or call (313) 522-6363

BRUCE AUDIO/VIDEO TAPES TO TRADE
Will trade blanks. Your list gets mine. C.J. Kurtzrock, 5751 Camino Del Sol #301, Boca Raton, FL 33433

RATES

CLASSIFIED RATES: RATES ARE \$1 A WORD
for each word with 10 words or \$10 minimum for all commercial ads, trades, wants, for sales or tape trades. Ads that have no commercial intent, including pen pals, messages and the like are only 50 cents a word, ten word minimum. No ads selling bootleg or unauthorized materials will be accepted. Write for display advertising rates. Backstreets assumes no responsibility for any advertising in the magazine. Please write our Consumer Services Department if you have any problems with an advertiser. Send all ads to Classifieds, Backstreets, PO Box 51225, Seattle, WA 98115, or call us at 206-728-7603 to charge your ad.

'92 BRUCE SHOWS WANTED. AUDIO, VIDEO.
Have shows to trade. Mike Gibson, 10310 Liberty Road, Randallstown, MD 21133

LOST IN THE FLOOD, MY ENTIRE TAPE
collection of Bruce stuff. Will trade blanks for shows. Scott Schuster, 10 Commonwealth Ct. #7, Brighton, MA 02135

BEGINNER COLLECTOR SEEKS TO EXPAND
tape collection. Will trade blanks or shows I presently have. Beginners also welcome. Please send lists to: Dave Sureck, 4038 Buxton, South Euclid, OH 44121

BRUCE VIDEO WANTED '73-'93 1ST AND 2ND
generation only. Lots to trade. Your list gets mine. Tom Harry Jr., 10620 Liberty Road, Randallstown, MD. 21133

WANTED: 8/13/92, AUDIO OR VIDEO!
Bob Cedrone, 65 Perthshire Road, Brighton, MA 02135

BRUCE VIDEOS TO TRADE, HAVE LOW
generations. Oliver Martin, 34 Pelroux, 6 rue H. Balzac, 27000 Evreux, France

BEGINNING COLLECTOR SEEKS HIGH
quality audio and video. Your list gets mine. Thomas Mihalik, 51 Overhill Drive, Monessen, PA 15062

WANTED: AUDIO AND VIDEO FROM
11/24/92, Miami. Please write: Barbara Chandler, 5967 SW 114th Ave., Cooper City, FL 33330

On the Backstreets: Bones From Your Back

CONTINUED FROM PAGE 6

more important than ever these days. I don't need to tell any of you that Springsteen's acceptance by the general public has waned over the past few years and we've noticed that in the number of newstand copies we sell of the magazines. Our subscribers are what really count to us though since the income from your subscription helps pay our printing bill, and your voice of confidence helps us remain committed to doing a fanzine about a body of work that we still find full of passion and excitement.

And speaking of Elvis, I'm presently working on a new book on the King scheduled for publi-

cation in a couple of years. Part of my research for this project will entail driving around through every single state in America and interviewing people whose lives were changed by Presley's music (much like mine has been changed by "Born to Run," though Elvis's *Sun Sessions* have played a major role). During the next year I'll be travelling on numerous extended road trips, first through the Southwest, then the Midwest and finally the deep South. I'm still gathering up interview subjects so if any of you have suggestions I'd love to hear them. You've read many times here how Springsteen's

music affected the lives of those who read this magazine (and surely Elvis himself changed Springsteen's life) but if you've been moved by Elvis, even in some small way (or if your parents qualify), drop me a line. I'll be travelling all over, mostly to places I've never been before, and doing so on the cheap (living out of a van and camping mostly), so anyone who feels like playing tour guide in your city or who has an offer of a floor or shower, drop me a line. Except when Bruce is touring, I don't get a chance to meet many of you in person and I'd love the opportunity to buy you a beer (or a Diet

Slice for me). Any input from you experienced road warriors will come in handy, particularly if it concerns Elvis. Drop me a postcard with your favorite frozen custard stand (can anybody beat Ted Drewes in St. Louis?), or your favorite vegetarian restaurant in Omaha, or your pick for best roadside Elvis memorial (the winner has to be the Church of Elvis in Portland, Oregon). If you drop me a line and write "Elvis Road Trip" on it (PO Box 51225, Seattle, WA 98115), I'll either get it before I head out into the heart of America or it'll be forwarded to me on the road. See you soon. . . .

The Backstreets Subscriber Bulletin Board

To use any of the subscriber services listed here, simply complete the appropriate section(s) and mail entire coupon (or xerox or facsimile) to: BACKSTREETS, Subscriber Services, PO Box 51225, Seattle, WA 98115. Allow 6 weeks for processing.

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If you're planning a move, please attach your mailing label here (or attach old address) then print new address at the bottom. Send early to ensure continuous service.

Be sure to complete this section in addition to any of the sections above. Please print.

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SPRING 1993

WANTED: VIDEO/AUDIO/PHOTOS TO
 Worcester 8/13, 14 and Boston Garden 12/13, 14. Matt Magee, 15 Sagamore Road, Marblehead, MA 01945

WANTED: 12/31/80 NY SHOW PLUS 5/9/88
 and 5/10/88 in Minneapolis. Good to excellent quality only. I have many audio and video tapes to trade. Mike, 2078 Princeton Ave., St. Paul, MN 55105-1117. (612) 699-1177

WANTED: JOHN EDDIE ON COMPACT DISC.
 Looking for copies of 1989's "The Hard Cold Truth" and especially his 1986 self-titled debut "John Eddie." Will buy or willing to trade Springsteen audio/video. Jim Lewis, 5 Buena Vista Court, Loch Arbour, NJ 07711

WANTED: PHOTOS OF THE FRONT ROW
 11/9, 10 and 15, and 12/4 and 8th. Send letter to Jim Skiffington, 31 Hanward Hill, E. Long Meadow, MA 01028

WANTED: I DANCED ONSTAGE WITH BRUCE
 11/24/92 in Miami. Need pictures and video. Please write or call: Allison Perinchief. (407) 627-4657. PO Box 31352, Palm Beach Gardens, FL 33420

FOR SALE

BRUCE'S "CADILLAC RANCH" PERFORMED
 by Procol Harum's Matthew Fisher & Beatles tunes on his new CD album. \$18 M. Ober, 102 Dorset House, Gloucester Place, London, England NW1

BRUCE BUTTON BONANZA! 20 DIFFERENT
 buttons, all different sizes and colors covering 1974-1993. Some rare! \$20 postpaid, includes padded envelope. P.C.P. Inc., PO Box 500, Bridgeport, PA 1940

SPRINGSTEEN COLLECTION FOR SALE
 Double SASE to M.G., 25 Florence Road, #25, Branford, CT. 06405

SPRINGSTEEN COLLECTION FOR SALE.
 send double SASE for list, Collene Rose, PO Box 34752, Phoenix, AZ 85067

"RAMROD," SPANISH FANZINE #4 IS OUT!
 For info., write to E.F., Forn 33, 08208 Sabadell, Barcelona SPAIN

AUCTION! BACKSTREETS MAGAZINES!
 Bid individually. Auction, 218 John Street, South Amboy, NJ 08879

BRUCE PHOTOS! FREE SAMPLE SEND SASE.
 All tours from '78 to Human Touch/Lucky Town. David Denenberg, 1200 Walnut Street, 6th Floor, Philadelphia, PA 19107 Phone (215) 546-1345

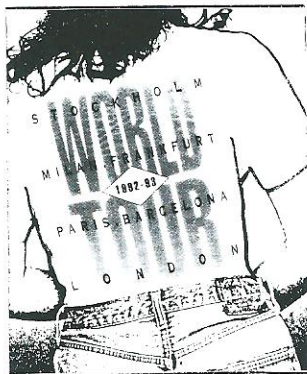
BRUCE FANS! GET YOUR REPLICA
 embossed NJ "BRUCE" license plate now. Send \$7 to BFJS Promotions, POB 3061, Morganton, NC 28680.

SPANISH FANZINE NEEDS FRIENDS FROM
 all over the world. "Rockin' Days," Oficina de Correos, 08510 Road de Ter, Barcelona, Spain

"THE ROCK EXCHANGE" SPRINGSTEEN LIST:
 Bruce rarities from the Castiles, Earth, Child, Steelmill, Dr. Zoom, etc. Many items formerly displayed in "The Asbury Park Rock and Roll Museum." Send LSASE or IRC. Please also send or fax your memorabilia want list, "Local Heroes" are our specialty! Be sure to visit our store when in New Jersey. "The Rock Exchange," 7 Broad Street, Red Bank, NJ 07701. Phone (908) 747-3288; FAX (908) 747-4023

BOSS SHIRTS!

Now that the '92 tour is over, this could be one of the last opportunities to get these officially licensed tour t-shirts. These are the same designs that were sold on Bruce's tour here in the US! Six cool designs to choose from. All images printed on a high-quality HANES 100% cotton shirt, specially priced! Get a jump on these 1992 tour t-shirts!



STYLE 1: White shirt with the back cover shot of *Lucky Town* reading "Bruce Springsteen" on the front. Back has "1992-93 World Tour" in intense maroon gray and U.S. cities in black. Stunning.

STYLE 2: A black shirt with a larger version of the cover shot from *Human Touch* on the front of the shirt; "Bruce Springsteen, World Tour 1992-93," U.S. cities, skull and medal designs on back. Superb. LARGE AND XL ONLY!



STYLE 3: A black shirt with a unique design: a colorful dragon playing Bruce's Esquire! The back features a subtle design of a dagger passing through a stone, reading "World Tour '92-'93." LARGE AND XL ONLY!

STYLE 4: A white shirt with Bruce on the front as on the front cover of the *Lucky Town* album. Back design features red type reading "Lucky Town" and a cactus. Sharp! LARGE AND XL ONLY!



STYLE 5: A black shirt with a small pocket design of a close-up of Bruce buttoning his shirt. *Human Touch* cover on the back of the shirt in a giant "all over" design. LARGE and XL ONLY!

STYLE 6: A darker grey shirt. Front design reads "Bruce Springsteen." No design on the back. LARGE ONLY!



ORDERING INFORMATION: T-shirts are \$16 a piece or \$30 for two, either style. In the US, shipping charges are: \$3 for one shirt; \$5 for two or three shirts; \$6 for 4 or more, plus \$1 per shirt for any order with 5 or more. **OVERSEAS:** ADD \$4 per shirt.

EXCEPT WHERE NOTED, THESE SHIRTS ARE AVAILABLE IN:

☐ MEDIUM

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Please specify SIZE (100% cotton—order BIG!) and STYLE (1, 2, 3)

Send check, money order, or credit card information to: Backstreet Records T-Shirts,
P.O. Box 51219, Seattle, WA 98115 Or call (206) 728-7603 24 hour FAX (206) 728-8827

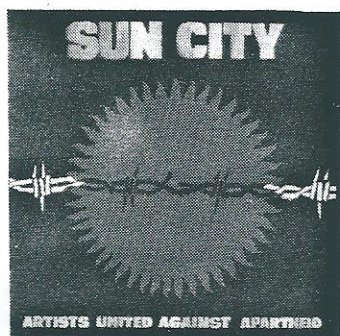
THE
WALL



BACKSTREET RECORDS HOTSHEET APRIL 1993 Hello out there! Bruce's tour of Europe is in full swing so we thought we would send out this update of sorts so you could stay up on what all is going on. Shows thus far have included a mini-acoustic set that has included "Darkness," "Mansion on the Hill," a completely reworked "Seeds," "Adam Raised a Cain," and "This Hard Land." First set has included yet another Jimmy Cliff tune called "Many Rivers to Cross," done with the background singers (Jimmy joined Bruce 4/11 in Verona for "Time Will Tell."). Second set has included acoustic "The Promised Land," "The River" (solo acoustic on one occasion!). "Prove It All Night" and "Because the Night" are second set regulars and reportedly sound great. "Who'll Stop the Rain" was added 4/11, and "Rockin' All Over the World," complete with Bruce calling out for the key of B, was added in Zurich. Typical set: 4/11, Verona Darkness/Adam/This Hard Land/Time Will Tell (w/Jimmy Cliff)/BDays/LT/Atlantic/57/Badlands/Many Rivers/My Hometown/Leap/Man's Roll/I'm On Fire/Because/Prove It/HT/River/Who'll Stop/Souls/BIUSA/Light/HH/GD/TR/BTR/MBR/Rockin'/Working All in all, this has been a tour of many surprises. There are rumors of more shows in the states but it's anybody's guess at this point. Most likely it would be a string of dates as opposed to a full-scale tour. Thanks, stay in touch. Jonathan, w/Charley, Adem, Mary, James. . .

SUN CITY

**ARTISTS UNITED AGAINST APARTHEID
NOW AVAILABLE ON COMPACT DISC!
Includes brand new bonus track and liner notes!**



In 1985, Little Steven convened a who's who of artists to record a benefit for the Africa Fund. The result is a rich blend of songs like Bono's "Silver and Gold," Peter Gabriel's moving "No More Apartheid," and of course, the all-star jam on the title track, "Sun City." Bruce Springsteen, Bono, Pete Townshend, Lou Reed, Bonnie Raitt, Bob Dylan, Gil Scott-Heron, Jimmy Cliff,

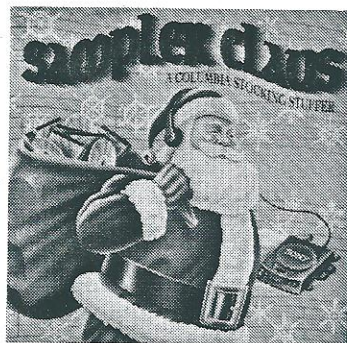
Keith Richards. . . the list goes on. They're all here. Brand new liner notes written by Little Steven plus bonus track "Sun City (The Last Remix)." Brought to us by our good friends at Razor and Tie. Essential!

Sun City Compact Disc \$17

•Bruce Springsteen "Lucky Town" UK CD5

Brand new! Just released CD5 and 7" vinyl with PS! The line-up for the CD5 and the 7" includes both studio and live versions of "Lucky Town." CD5 also includes a killer live version of "Human Touch."

"Lucky Town" CD5 with two live bonus tracks \$15
"Lucky Town" 7" with PS, "Lucky Town" live \$8



•Sampler Claus CD

Promo-only seasonal sampler from Columbia music features Bruce's "Merry Christmas Baby" (from Nassau, 1980) on CD. Other artists include Michael Bolton, Duke Ellington, Shawn Colvin, T-Bone Burnett. 23 tracks in all.

Sampler Claus CD \$22

•Lyrics book

Brand new book from Italy compiles the words from many songs, some alternate, unreleased, cover tunes as well. Fanzine-style layout, softbound with a nice black and white cover shot. Essential item for the serious fan (yes, it has the lyrics to "This Hard Land"). \$20

These magazines from the warehouse catalog are still available but in limited quantities. Be sure to note some of the more rare pieces (10/78 Crawdaddy, 1/81 Creem, et al).

CRAWDADDY

Crawdaddy covered Bruce extensively before ceasing publication in 1980.

- 10/75 Bruce cover story. 10 pages by Peter Knobler and many unique shots. One of the best! Illustrated cover, Meola pictures, and a great story to boot. Mega-rare! Has a cleanly detached cover but is M- \$30
- 9/76 Review of Southside's *I Don't Want To Go Home*. color pic. \$10
- 7/77 Ronnie Spector! Includes unique shot of her w/Bruce, band. \$8
- 8/78 A review of *Darkness* by editor Peter Knobler, plus three Goldsmiths. Full page b&w ad for *Darkness*, too. A real treat. M. \$20
- 10/78 The One. Knobler's classic story, brooding Goldsmith cover, plus 7 pages of text packed with unique Goldsmith color candids. This is the definitive piece on the *Darkness* era. Next to *Time* and *Newsweek*, this is the one. \$60. One copy has a cleanly detached cover but is VG+ \$40
- Crawdaddy*/Feature 2/79 Clarence feature, great live color pic. \$5

CREEM

Creem has consistently featured articles on Springsteen. Their annual readers' poll always includes several nice photographs. These are the older format, not like the newer oversized glossy issues.

- 4/74 Ed Ward review of *Wild & Innocent*. Mott the Hoople cover! \$10
- 4/77 Story entitled "BS's Longest Season." 4 great live pics. \$17
- 2/78 Bruce & band in mag's "Boy Howdy" spoof. Unique '75 pic. \$12
- 10/78 Classic Goldsmith cover. 9 pages of pics, story. A must. \$22
- 1/80 Review of Marsh's BTR book, unique b&w pic. \$10
- 2/80 Centerfold calendar, brief note on Clarence. No Nukes pic. \$10
- 12/80 Awesome Goldsmith pull-out centerfold calendar. \$12
- 1/81 Cover, DiMartino interview, live pics. *River* review (a slam). \$15
- 3/81 Readers' poll. cool live '77 pic, responses to *River* review. \$10
- 11/81 Centerfold calendar w/ live '80 shot. looks nice. \$12
- 3/82 Readers' poll. several photos, incl. Goldsmith cover inset. \$10
- 12/84 *RockShots*. cover inset and 4 pg. color photo spread. \$12
- 2/85 *Rock Chronicles*. BS notes, pics throughout. cent. calendar. \$12
- 3/85 Readers' poll. cover inset and unique live shot. \$10
- 4/86 2 page feature on Clarence Clemons. b&w photos. \$6
- 2/88 *Best of Creem*. 3 page feature, 3 unique pics. \$8
- 2/88 Bruce & Michael J: Duets from Hell. Great car shot a la *Tunnel*. \$6
- Guitar World* 11/92 Stunning centerfold portrait of Bruce's Esquire taken by Neal Preston. Live '92 inset of Bruce, info. on "the" guitar. \$8
- Playboy* 4/76 Landmark piece by James R. Petersen Killer color drawing and lengthy story about life in the early days. Rare and essential. \$30
- Relix* Vol VIII, #4 Bruce/Clarence cover, feature and "77-'78 pics. \$10
- Relix* Vol X, No. 2. Bruce song list and feature on Shore scene. \$10
- Relix* Vol X, No. 6. Late 1980 inset. Grateful Dead cover. \$8
- Relix* Vol XI, No.4. Bruce/Clarence cover, Max interview. \$12
- Relix* Vol XII, No. 6. Cool live shot from 1984. \$10

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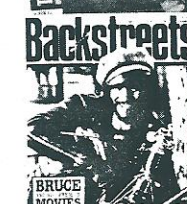
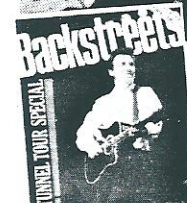
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BACKSTREETS BACK ISSUES

Back issues of the world's greatest magazine are available through this special offer. Fill in the holes in your collection or get a bunch for a friend—they make the perfect gift. Please note that the following issues are sold out #1-3, 5, 11-13, 29, 33, and 39. Postage is paid for orders in the U.S. Canadian customers, please add \$1 per back issue ordered for air mail. OVERSEAS customers, please add \$1.50 per back issue ordered for air mail.



- #10 Born in the USA review, Japanese discography—\$5
- #14 Rockin' all over the world, tour news, R.E.M.—\$5
- #15 Super Bruce, '85 U.S. tour coverage—\$5
- #16 Bruce's political message. Nils, Fogerty—\$5
- #17 E Street Sneak Attack, Boom Carter, Jukes—\$5
- #18 Boss Top Ten Lists, studio sessions, Gary U.S. Bonds—\$5
- #19 Preview for Live '75-'85 set, Bridge Concert—\$5
- #20 Complete guide to the Live album—\$5
- #21 King of Clubs, more studio sessions, Jon Landau interview—\$5
- #22 Guide to the Boss Video, Bruce's Fender Esquire—\$5
- #23 Tunnel of Love reviews, John Hammond feature—\$5
- #24 Lost interview from 1974, Tunnel tour preview—\$5
- #25 Tunnel of Love Express tour, U.S. leg set lists—\$5
- #26 Tunnel of Love Express tour, European leg set lists—\$5
- #27 Amnesty Int'l. Tour, complete coverage, set lists—\$5
- #28 Bruce fans pick dream shows, Esquire slam piece—\$5
- #30 NJ Club Tour, 1989 leg, others talk about the Boss—\$5
- #31 Bruce's '78 birthday interview, E Street break-up—\$5
- #32 "Viva Las Vegas," lost photos, backstage passes—\$5
- #34/35 10th Anniversary Issue! Mike Appel and Dan Federici interviews, Born to Run photo retrospective, Special 56 page issue—\$8
- #36 Bruce box: The Bootleg Series—\$5
- #37 '75 Interview, feature on the Cadillac Ranch—\$5
- #38 Interviews: Steven, Max, Southside—\$5
- #40 Local Hero! Europe, Meadowlands, more—\$8
- #41 U.S. Tour: Cleveland through Dallas—\$5



COLLECTOR'S BACK ISSUES

These are the early issues of Backstreets, from 1982 through 1984. Many of the early ones are out of print and unavailable. Act now to score these early—and increasingly rare—back issues. Limited in quantity, essential in content. Act soon.

- #4 Nebraska reviewed, live discography—\$25
- #6 Steve Van Zandt interview, Bruce on film—\$15
- #7 Steel Mill, Dutch discography, new 45s—\$10
- #8 Clarence Clemons interview, German discography—\$8
- #9 Bruce and his offers in the movies, Boss books—\$6



BACKSTREETS BINDER!

Preserve back issues of your favorite Boss magazine with this heavy-duty attractive black binder. Gold "Backstreets" lettering on spine. Holds up to 25 issues.

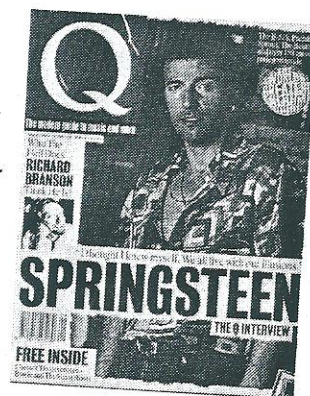
\$15

•For True Rockers Only #12 Brand new issue features all sorts of good stuff: a 1977 tape retrospective, U.S. tour coverage, Southside's invasion of England, and all the news compiled by our friends at Badlands. \$6

Q MAGAZINE

August 1992 issue features a Bruce cover and lengthy, revealing interview by David Hepworth. Bruce speaks on the making of *Human Touch* and *Lucky Town*, deconstructing his myth, and the personal struggles he went through after 1988. Unique photos over a nine page spread. An elegant piece, to be sure.

\$8



•**The River Cardboard Script** Used in record store displays for promotion, this nice-looking, manageably sized item is simply the type from the album cover on a large piece of cardboard and says "Bruce Springsteen." Cool blue type, just like the cover. \$35

•**Santa Claus Letter** This is the famous letter that Laurel Canyon sent to radio stations in 1974 to persuade them to play the second album. Has a picture of Bruce as a child on Santa's lap and a short message from Laurel Canyon. Perfect for framing. \$15

•**US PROMO POSTERS** for *Human Touch* and *Lucky Town* Gorgeous cover shots blown up to a manageable 3'x3' on medium stock. Also, the rare "personality" shot (quite common promo shot seen in HT booklet, on UK "Better Days" single). M-
Human Touch Promo Poster \$18
Lucky Town Promo Poster \$18
 Personality Shot Promo Poster \$18

•**UK PROMO POSTER** for HT/LT features a gorgeous color shot of Bruce in red paisley shirt plus inset shots of each album in Bruce's catalog. An elegant poster, to be sure. Rare. vg++ \$20

•**US Unplugged Promo poster.** Gorgeous cover shot with two images of Bruce and information on release dates on perforated (but still attached) lower portion. Quite nice. \$18

•**The Wild and Innocent Cover Promo** This is the cover of the second record inset on a larger sheet of off-white. Fine condition considering its age. Medium size make this quite manageable. Rare. vg+ or better. \$50

Down Thunder Road: The Making of Bruce Springsteen

Controversial and long-awaited are the first words that come to mind when describing the 1992 biography of Bruce Springsteen by Marc Eliot. Finally released as a hardback by Simon and Schuster. Rather than the usual mindless mudslinging typical of the unauthorized biography, author Eliot goes back to the actual depositions of Springsteen, Mike Appel, and Jon Landau from the legal wrangling of the '70s. From those primary documents, he traces Springsteen's rise to superstardom, including many of the obstacles Springsteen overcame. Written with the co-operation of Springsteen's first manager, Mike Appel. Many previously unpublished photos and reproductions of the actual legal documents and proceedings. Some have praised this for its appreciative tone towards Springsteen's music and its unwillingness to cast anyone as a villain; others have condemned it as exploitative trash. Decide for yourself. 382 pages.

\$23

50 Guaranteed Tips to Great Springsteen Tickets

Just in case. People call us and say "I hear Bruce is playing shows this summer in Jersey, what should I do?" So here's what we recommend. This is a booklet of tips compiled by veterans of waiting for tickets. We've been through many miles of line over the years, and we've compiled all the collective conventional wisdom on this particular pastime and put it in one convenient booklet. Packed with good advice on preparation, strategies, and general ideas on getting the best possible seats. This will help with the homework. Be prepared when the time comes!

\$8